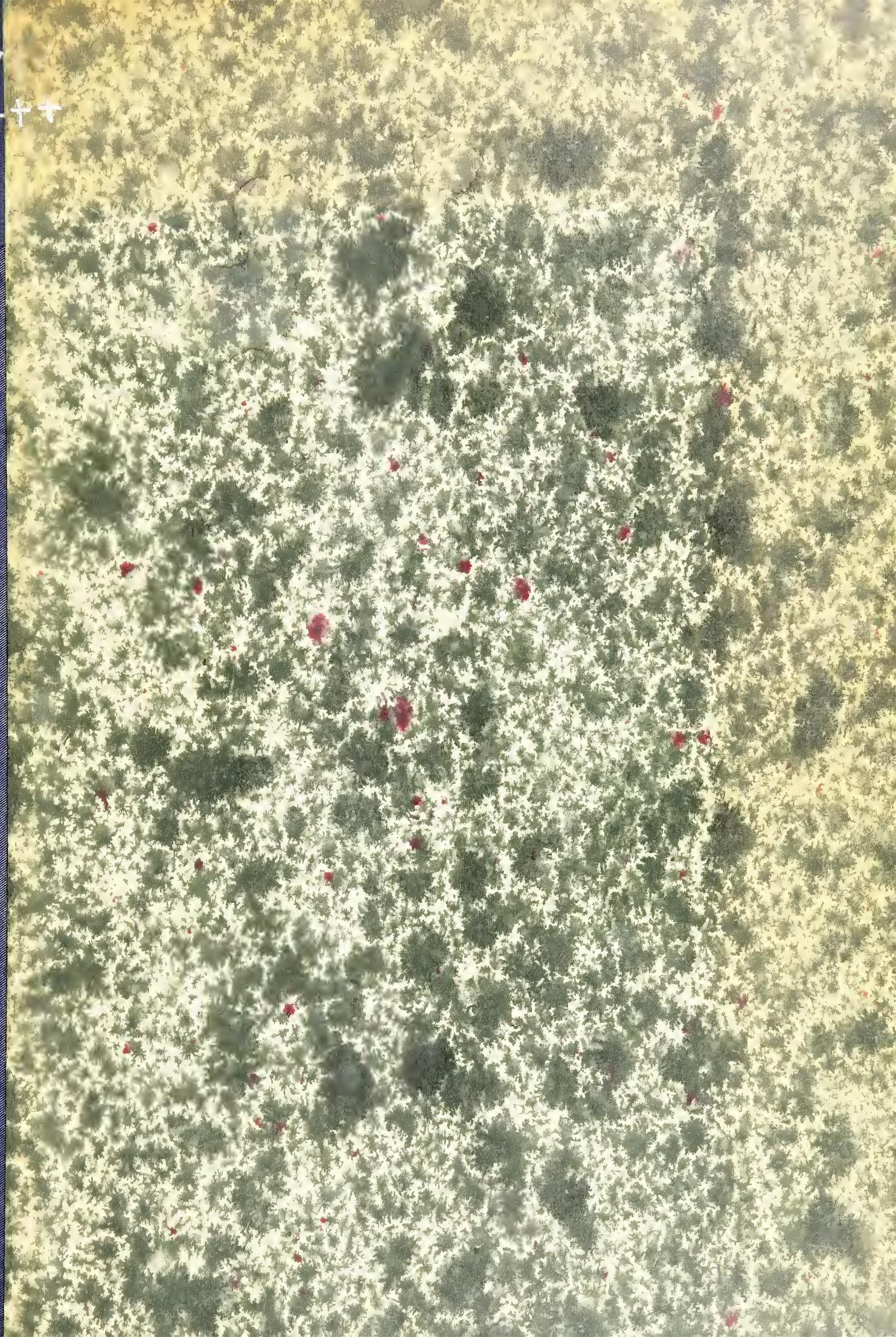


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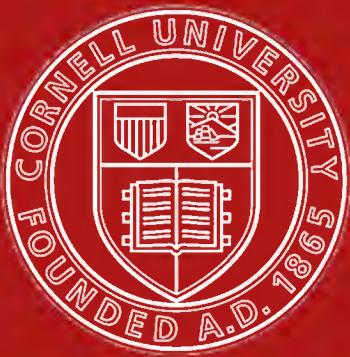
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FOLK-DANCES OF DENMARK

COLLECTED AND DESCRIBED

By

ELIZABETH BURCHENAL



NEW YORK : G. SCHIRMER

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**FOLK-DANCES
OF
DENMARK**

FOLK-DANCES OF DENMARK

CONTAINING

SEVENTY-THREE DANCES

SELECTED, EDITED AND TRANSLATED

BY

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TO MY FRIENDS OF THE
DANISH FOLK-DANCE SOCIETY
WHO HAVE SO GREATLY HONORED ME BY AUTHORIZING
THIS TRANSLATION OF THEIR WORK THIS
BOOK IS GRATEFULLY DEDICATED

FOLK-DANCES OF DENMARK

INTRODUCTION

Music

The repetitions of the music are indicated at the beginning of the description of each of the dances.—The numbers in parentheses that appear in the description of the dances refer to those measures of the music which correspond with that part of the description which immediately follows the parentheses. [This is slightly different from the method of describing the dances in the original Danish publication, in which the description precedes the numbers in parentheses indicating the corresponding measures of music.]—In the music for each dance the measures are numbered to correspond with the description.

Formations

The **Front** means the end of the room where the music is.

Starting Position is the position one occupies at the beginning of the dance.

Row Formation. Ladies and men stand opposite each other in two rows, ladies to the left, men to the right, as seen from the front, the first couple standing at the end nearest the front.

Reversed Row Formation is the same as row formation, except that the ladies are on the right and the men on the left, as seen from the front.

Quadrille is a set of four couples, the first couple standing with back toward the music, the second couple facing them, and the third and fourth couples to the right and left respectively as seen from the first couple's position.

Double Quadrille consists of eight couples, two couples on each side of the square. We speak here of first, second, third and fourth *sides* instead of

couples. The positions of the sides correspond to those of the couples in the quadrille.

Hand Positions and Ways of Holding Partner

When nothing else is specified the position of the hand is free.

In Row Formation both hands are free.

In Quadrille and Double Quadrille the man holds the lady's left hand with his right and the lady's right hand is free.

Ordinary Position. The man puts his right arm around the lady's waist and holds her right hand in his left, the lady placing her left hand on the man's right shoulder.

One Hand Grasp. Each of the two dancers grasps with the right hand the other's right, or with the left hand the other's left.

Two Hand Grasp. The two dancers face each other and, with arms held straight, join both hands, the right hand with partner's left and the left hand with partner's right.

Arm Hook. Facing in opposite directions, the two dancers hook right arms with the elbows very much bent (Right Arm Hook) or hook left arms (Left Arm Hook).

Back Grasp (or Three Hand Grasp). Each of the two dancers turns the right side toward the other, and each puts the left arm behind the back. The lady takes hold of the man's left hand with her right, and the man puts his right arm under the lady's right and takes hold of her left hand.

Cross Grasp. Standing either face to face or side by side ("Front Cross Grasp" or "Side Cross Grasp"), partners join both hands, right with right and left with left.

Back Cross Grasp. Partners stand side by side and, with their hands behind them, each with the right hand grasps the other's right hand and with the left grasps the other's left.



Waist Grasp. In couples (or in a circle). The men hold the ladies around the waist and the ladies put their hands on the men's shoulders.

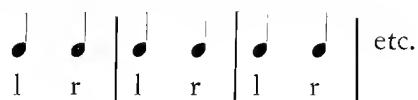
Shoulder Grasp. The dancers place their hands on each others' shoulders.

Steps

Walking, Running, Polka, Hopsa, Waltz and Mazurka steps scarcely need to be described.

Hop Step is danced with a hop, first on one foot and then on the other, as in stepping. In some dances this may be a long or a short hop forward. Sometimes, especially in dancing around in place, the step is taken backward ("Other Night's Steps"). In some dances there will be added a lifting of the heel, as for instance in the "Jew Dance"; but always in the hop step the feet constantly move past each other as in ordinary walking.

Two Step. This is done by turning quickly around on the left foot, a half-turn, at the same time swinging the right leg around in a circle (the feet some distance apart like the legs of an open compass), then putting down the right foot and turning around on it, at the same time swinging the left foot around in a circle, and so on:



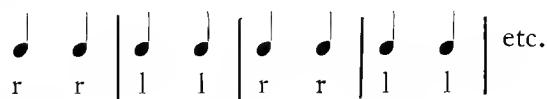
Reel Step. The right foot is put down on the floor directly behind the left, and at the same time

the left is raised. Make a little hop forward on the right foot, at the same time bringing the left around in a little circle behind the right. Put down the left foot close behind the right and at the same time raise the right foot. Make a little hop forward on the left foot, and so on. The step is danced on the same spot and as high on the toes as possible.

— Quick time:

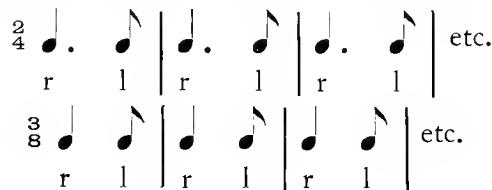


French Reel Step is like the Reel Step, except that the free foot describes a *large circle* forward, outward and backward and is placed beside the other:



Side Run. One foot is moved one step to the side, the other foot is brought up to it; the first foot is moved again one step in the same direction as before, and the other is brought up to it; and so on.

Buzz Step. This step is sometimes used when a couple swings around in place, and sometimes in "Mills" and "Circles." When danced by a couple, the dancers put their right feet together, so that the outside edge of one touches the outside edge of the other (in "Mills" and "Circles" the right foot is placed toward the centre), and then run around with the left foot, the right foot moving only a little for each step taken by the left foot.



Balancé. The right foot is moved a little to the right side, the left foot is placed a little in front of the right, the right foot is moved a little forward close behind the left. The left foot is moved to the left side, the right in front, the left brought up close behind the right; and so on.

Chassé. The left (or right) foot is moved one step, the right (or left) foot is brought up to it, the left (or right) foot is moved again one step in the same direction as before.

Spring Away Step is usually danced to the left ("with the sun") with, for instance, two hand grasp.

In dancing around on one spot put down the left foot, then place the right foot straight in front of the left; move the left foot again a little step to the left and then place the right foot straight behind the left. The step is continued in this manner with the right foot placed alternately in front of and behind the left foot:



In dancing around the room the steps are a little different. After the right foot has been placed in front of the left, the left foot is moved a longer or shorter step to the side with a jump, after which the right is placed behind it; and so on.

Tyrolian Step. The step used in the beginning of the common Tyrolian Waltz. [Editor's Note. The Tyrolian Waltz referred to is as follows: Partners stand side by side with inside hands joined. (A) Beginning with the outside foot they make four balancés, during two measures of music, swinging the joined hands forward and back twice. (This is the "Tyrolian Step.") (B) Then in ordinary position they waltz together during two more measures; and so on.]

[**Tyrolian Hopsa.** The same as Tyrolian Waltz, except that in dancing around after the four balancés **Hopsa** is danced instead of ordinary waltz. Ed.]

Tinker's Step. Put down the right foot in front of the left, step backward on the left foot and draw the right foot after it, then swing the left foot slowly around in a circle and put it down in front of the right. Step backward on the right foot and draw the left foot after it, then swing the right foot around in a circle and put it down in front of the left; and so on.



Trip Step. The man, with an *appel*, places his left foot a little to the left and then without replacing it makes a second long step with it still further to the left. After this he brings the right foot up to the left foot and rises a little on the toe. Now, with an *appel* on the right foot, the same step is repeated to the right. The lady dances it in the same manner, except that she begins with the right foot.

Miscellaneous Terms

With the Sun means in the same direction as the hands of a clock. (For instance, in the case of a circle formation the dancers would move from right to left around the circle. In the case of an individual dancer the movement would be a right about turn.)

Against the Sun means the reverse of the above.

Dancing Around may be done either "with the sun" or "against the sun," in place, around the room, or around in the set. If not otherwise specified, it is done moving around the room "against the sun" and turning about "with the sun."

Reverse. Turning against the sun in round dancing is called "around wrong," or **Reverse**.

Pretty Side Out means when the dancers are in circle formation facing outward with backs turned toward the centre of the circle.

Strange Lady is the lady at the left of a man as they stand in circle or quadrille formation.

Strange Man is the man at the right of a lady as they stand in circle or quadrille formation.

Figures

Circle. Unless otherwise specified, this is formed by dancers joining hands in a ring.

Big Circle is a circle in which all the dancers take part.



One Hand Mill is made by the dancers in a set joining right hands with each other across the centre, keeping arms straight and dancing around with the sun (or joining left hands and dancing around against the sun).

INTRODUCTION

Two Hand Mill is made by four dancers facing inward toward the centre of the square and each



joining both hands (right with left and left with right) across the centre with their opposite. In

joining hands thus across the centre the arms are interlaced. In mills and circles which are danced, first to the left and then to the right, the change of direction is made with an *appel*.

Arch is formed by two dancers joining both hands and raising them so that the arms form an arch under which the other dancers pass.

Chain is done by couples in a circle. If not otherwise specified, each man takes first his own lady's right hand with his right, then the next lady's left hand with his left, and so on. The men dance around the circle against the sun and the ladies with the sun. Other kinds of chain are described in the dances in which they occur.

Turns during a dance in a circle or quadrille are made facing inward.

If the dancers do not wish to go through all the figures of a dance, they agree beforehand on the figures they will dance.

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MEDIUM DIFFICULTY

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TWO JUMPS

TWO JUMPS

(Country around Tarm, Jutland)

Music | : 1-13 :| : 14-24 :

This was danced the day after a wedding. Old and young formed in a long row hand in hand, an elderly man leading with the bride at his right, next the bridegroom, and then the others, the youngest coming last.

(1) All place the left foot one step to the left, then place the right foot behind the left.

(2) Again the left foot to the left and swing the right foot forward in the air toward the left side, with heel lifting on the left foot.

(3) Put the right foot down and swing the left foot forward in the air toward the right side, with heel lifting on the right foot.

At the same time during (1-3) the arms swing in time forward and back three times.

Begin again with the left foot to the left, etc.

In this way they went from farm to farm and were entertained.

The dance may also be danced toward the opposite side.

THE KIKKENÆS GIRLS' POLKA

(♩ = 168)

mf

1 2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

THE KIKKENÆS GIRLS' POLKA

(Hindsholm, Island of Fyn)

Music | : 1-8 : | : 9-16 : | : 17-24 : |

Danced in couples, ordinary position.

(1) Polka around. During the first polka step the man throws out his left arm, and snaps his fingers, while the lady does the same with her right.

(2) During the second polka step they do the same with the other arm.

(3-4) Then two more polka steps are danced in ordinary position.

Continue as above, two polka steps with and two without finger-snapping.

HOPGESVEJS

The musical score for "HOPGESVEJS" is presented in three staves of music for piano. Each staff contains 12 measures, numbered 1 through 12. The tempo is marked as (♩ = 120). The music is in common time (2/4). The piano part includes both treble and bass staves, with various note patterns and rests.

HOPGESVEJS

(Hindsholm, Island of Fyn)

Music the same as for "Crested Hen," or the above.

| : 1-8 : | : 9-16 : |

Danced in couples, ordinary position.

(1) With a little jump the man places his left foot forward, then puts the right foot down behind the left, and then brings down the left foot in front of the right.

(2) After that, the right foot is placed forward with a little jump, the left foot behind the right,

and the right in front of the left, etc.

The lady does the same, except that she starts with the right foot.

The jump thus comes at the same time, and the couple dance around, turning right.

The above is danced during measures (1-8).

After this during measures (9-16) polka is danced.

The dance is done with small hopping steps.

HUKGESTOK

(♩ = 120)

mfp

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

HUKGESTOK

(Hindsholm, Island of Fyn)

Music | 1-16 | : 17-24 :

Danced in couples, ordinary position.

(1) The man makes two jumps forward on the left foot, while the lady does the same on the right foot.

(2) The man makes two jumps forward on the right

foot, while the lady does the same on the left foot.

(3) They dance one waltz step, turning around to the right.

(4) Then they both make a jump (turning around to the right), the man on the right foot, the lady on the left.

THE FANNIKE DANCE

The musical score consists of three staves of music for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (G major). The time signature is 2/4. Measure 1 starts with a dynamic of *mf*. Measures 1-5 are shown in the first section. Measures 6-11 are shown in the second section. Measures 12-16 are shown in the third section.

THE FANNIKE DANCE

(Island of Fanø)

Music | 1-8 | : 9-16 : |

Danced in couples, ordinary position.

A. (1-7) The couple dance around the room with the sun in the following manner: The man turns in place with backward walking steps, while the lady runs forward around him with long springs.

(8) The man lets go of the lady with his right hand and she takes her left hand from his shoulder,

so that they swing out from each other for a moment, after which

B. (: 9-16 :) The man places his right hand on the lady's back, and she puts her left hand on the man's right shoulder-blade, while her right hand, which the man still holds in his left, is placed on the man's left hip. In this position they now dance around to the right with Sonderho steps.

THE SONDERHO DANCE (I)

(♩ = 100)

mf

1 2 3 4 *sffz*

5 6 7 8 *sffz*

9 10 11 12

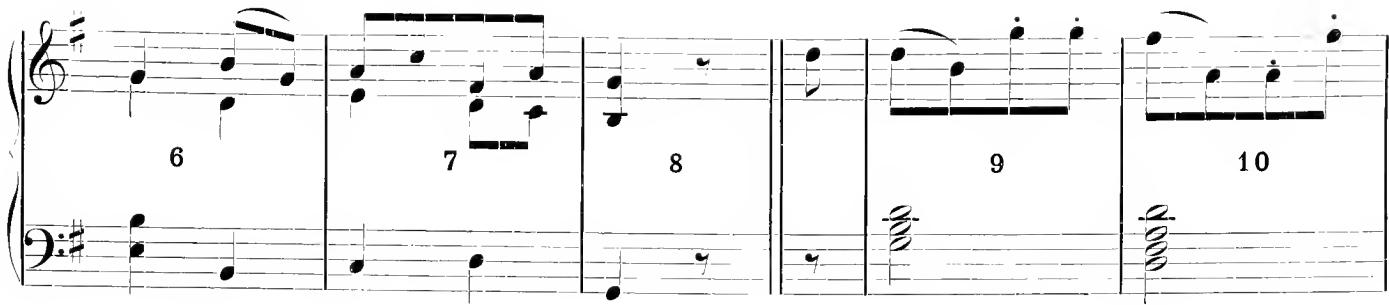
13 14 15 16

THE SONDERHO DANCE (II)

(♩ = 112)

mf

1 2 3 4 5



SONDERHO DANCE

(Island of Fano)

Music | 1-8 | 9-16 |.

Danced in couples.

A. (1-8) Man and lady go slowly arm in arm or hand in hand around the room.

[In olden times the lady used to step in front of the man over to his left side, and then behind him back to her place during the last two measures (7-8).]

B. The man takes the lady's right hand in his left, which he holds on his hip; he places his right hand high on the lady's back while she places her left hand on his right shoulder-blade. With this grasp they dance, turning around right with the following "Sonderho Step": The man puts the left foot one step straight forward, swings the free right foot in a circle and puts it down a little way behind. At the same time he turns around on both feet, lifting the heels and then putting them down. After this he places the right foot a bit to the side. Meanwhile the lady has moved the right foot a little forward, moved the left foot up to it, and again moved the right foot forward. After this little chassé step a long step or jump is taken on the left foot. Sometimes after the jump the tip of the right toe acts as a light support, which is then placed lightly on the floor beside the left foot. To

the first four measures of the music the steps are as follows :

Man				
Lady	r l r(jump)	l r l	r l	r l r

Though the music is in $\frac{2}{4}$ time, three quarter-notes will be used to execute the step. In the eight measures (9-16) five Sonderho steps will be danced.

During these steps the couple progress only a short distance (some few feet) around the room against the sun, but at the same time on each Sonderho step they make a complete about turn, with the sun. The movement should be continuous and smooth and without any sudden change in speed. The lady's jumps are smaller or larger according to the way the music is played. During the turn the man should swing the lady around vigorously but smoothly and, if necessary, lift her in the jump.

[The lady's step is practically the same as in the Polonaise ("Jydsk Paa Naesen"), while the man's is very much like the step of the Swedish "Hambo Polska," except that the time is different.]

LITTLE HAMBURGER

The sheet music consists of four staves of music, each containing four measures. The top two staves are for the treble clef (soprano) and the bottom two are for the bass clef (bass). Measure 1 starts with a dynamic 'mf'. Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns. Measures 13-16 show sixteenth-note patterns.

LITTLE HAMBURGER

(Himmerland, Jutland)

Music :1-8: | :9-16: |

Danced in couples, ordinary position.

(1) The couple make three quick steps, the man with the right, left, right, the lady with the left, right, left, and then each makes a slower hop on the right foot and left foot respectively.

(2) Repeat the same, the man right, left, right, right, the lady left, right, left, left.

(3) Then both make two slow hops, the man still on the right foot and the lady on the left

foot, and then

(4) They dance around one half-turn to the right (no turn is made during the first three measures).

(1-3) Repeat as before, starting on the opposite foot.

(4) Dance one polka step, making a half-turn to the right as before, and so on.

The dance is tripping and quick.

PEAT DANCE

The sheet music consists of four staves of musical notation. The first staff starts with a dynamic marking 'mf'. The subsequent staves are numbered 1 through 24. The music is in 2/4 time and is written in A major (three sharps). The notation includes various note heads and stems.

PEAT DANCE

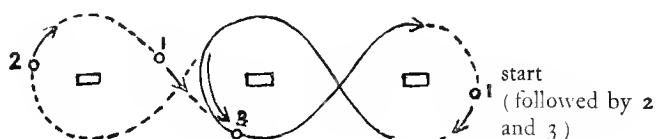
(Vicinity of Roskilde, Seeland)

Music |: 1-8 :|; 9-4 :|. Played with increasing tempo.

Danced by three men.

Three blocks of peat are placed in a row on the floor about four feet apart; the three men dance after each other in between the blocks of peat. The first man dances in a curved track in and out between the blocks, turns around the end block, and dances back again in and out between the blocks in a curved track in the other direction. The middle man follows close behind. The last man must always make a complete turn around the centre block. As soon as he has done this he will be overtaken by the other men, who have turned

around the end block, and he now becomes the first man, while the one who was in the middle before is now the last, and thus must make a complete turn around the centre block the first time he reaches it, and so on. The movement is shown in the following diagram:



The one who made a mistake or touched one of the blocks had to provide brandy.

THE PARISIAN POLKA

(♩ = 138)

mf

1 2 3 4

Measures 1-4 show a melodic line in the treble clef with eighth-note patterns. The bass clef part shows sustained notes and eighth-note chords.

5 6 7 8

Measures 5-8 continue the melodic line and harmonic progression established in the first section.

9 10 11 12

Measures 9-12 feature eighth-note patterns and sustained notes in the bass line.

13 14 15 16 16

Measures 13-16 show a continuation of the rhythmic patterns from the previous sections.

f 17 18 19 20

Measures 17-20 conclude the section with a dynamic marking of *f*.



PARISIAN POLKA

(East Jutland)

Music | : 1-8 : | : 9-16 : |

Danced in couples.

Steps. Chassé, Polka Step.

A. (1-7) The man holds the lady's left hand in his right, and thrusts his left thumb into his armhole, while the lady's right hand is on her hip. In this position they chassé forward, starting with the outside foot.

(8) With a hop they make an appel on both feet at the same time, with the inside foot placed in front, and immediately with another hop make an appel on both feet at the same time, with the outside foot placed in front.

(1-8) Repeat the same.

(The couple may, also, dance with cross grasp.)

B. (9) The man leads the lady in front of him, they release each other's hands, and each dances one chassé to the right, the lady toward the centre and the man away from the centre of the room.

(10) After the chassé step, the left foot is placed a little forward and the right heel is lifted slightly.

(11) Now each dances one chassé to the left, the man toward the centre and the lady away from the centre of the room.

(12) The right foot is placed forward and the left heel is raised.

(13-16) Repeat the same.

C. (9-16) The lady dances backward with chassé steps in front of the man, who follows her, also, with chassé steps. During the first chassé step they hold each other by the right hand at shoulder height, and by the left hand during the second chassé step, and continue shifting in this manner ("Playing with Golden Apples").

D. (17) In ordinary position dance one polka step, turning about to the right.

(18) The man places the right heel and the lady the left heel on the floor, and then with a slight hop on the other foot the man reverses his right foot and touches the toe of it to the floor, the lady doing the same with the left.

(19) Again one polka step (in ordinary position), turning about to the right.

(20) The man places the left heel and the lady the right heel on the floor, and then with a slight hop each touches the toe of the same foot to the floor.

(21-24) Repeat the same ("first with heel and then with toe").

E. (17-24) Appel and, in ordinary position, dance the polka, turning about to the right, but moving around the room against the sun.

STICK DANCE

The sheet music consists of five staves of music, each containing four measures. The first staff begins with a dynamic of *mf*. Measures 1-5 show various patterns of eighth and sixteenth notes in the treble staff, with bass notes providing harmonic support. Measures 6-10 continue this pattern, with measure 8 marked *f*. Measures 11-14 show more complex patterns, with measure 14 marked *cresc.*. Measures 15-19 feature eighth-note patterns in the treble staff, with measure 17 changing to a bass clef. Measures 20-24 conclude the piece, with measure 23 marked with a three-line bracket over the treble staff.

STICK DANCE

It seems that this dance was generally used as a kind of competition between farmhands to show who was able to stand it longest. To the tune "The Ever-Happy Coppersmith" they used to dance a dance in Brønderslev which was called by the name of the tune.

During the first part of the music the farmhands joined hands in couples and danced with polka steps around the room with great speed. Then they released each other and danced opposite each other with hop steps, clapping their hands (1) under the right leg, (2) above the head, (3) under the left leg, (4) above the head, (5) again under the right leg, and so on. The legs were swung high when the hands were clapped under them. This was continued to the end of the music and then the dance was begun anew. In Salling a stick dance was known which was danced to the tune of "The Time I Went Away." It seems that here each man danced by himself. Each held a stick in either hand and danced backward with hop steps, at the same time beating his sticks together thus:—(1) in front of him, (2) under the left leg, (3) in front of him, (4)

under the right leg, (5) in front of him, (6) behind his back with the ends pointing toward the floor, (7) in front of him and (8) at last he struck both sticks against the ceiling.

The "Stick Dance" published here is from Himmerland, Jutland, but it is not known what the dance was like there.

At Lonstrup it was danced in the following manner to a little melody in $\frac{2}{4}$ time :

Music | : 1-8 :| : 9-16 :|

(1-8) The two men first took each other by the hands (or around the waist) and danced hopsa or two-step.

(9-16) After which they clapped their hands as described above.

(1-8) Then they danced around again together,

(9-16) and then with a stick in each hand they danced in the same way as in the Stick Dance from Salling. It is evident that the dance was a test of endurance, for we are told that when one man had to stop the other kept it up for a while longer and continued swinging the sticks alone.

CATCH DANCE

CATCH DANCE

(Vicinity of Skanderborg, Jutland)

Music | : 1-4 :| : 5-8 :|

Starting Position. Reversed row formation.

Steps. Side Run, Chassé.

A. (1-4) With two hand grasp, first couple dance down between the rows with side running step (or four chassés).

(1-4) They release hands, and with same steps dance back, behind own row, to place.

B. (5-8) The lady slips away from the man, who has to catch her, both dancing chassé steps

(the music being repeated over and over until the lady is caught). The first couple then place themselves at the end of the row.

After this the second couple start from the beginning and dance in the same manner.

When the whole row has been through it, and the first couple again stand first, the whole dance is repeated, but this time the ladies have to catch the men.

THREE-DANCE

(♩ = 96)

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 16

17 18 19 20 21 22 23 24

THREE-DANCE

(Han District, Jutland)

Music : 1-8 : | : 9-16 : | : 17-24 : |

Starting Position. Two couples opposite each other.

Steps. Trip Step, Walking Step, and Hop Step where nothing else is specified. Appel at the beginning and end of Part A. This is danced like the Two-Dance (on p. 21) with the difference that a Part C is added and Parts A and B are twice as long.

B. (9-16) Partners take two hand grasp and with trip step move in toward centre and back again, twice.

(9-16) Then each man takes two hand grasp with opposite lady and with trip step moves to the side and back to the middle twice.

C. (17-24) "Standing Chain." All start as for ordinary chain, but stop instantly after passing own man or lady, and all stand holding each other's hands, the men with their faces turned away from the centre of the circle, and the ladies with their faces turned toward the centre of the circle.

(17-24) The circle is continued, the man letting go of his own lady and all walking a couple of steps farther around another lady, or man. Again the man gives his right hand to his own lady and all stand still holding each other's hands, the ladies with the "Pretty Side Out."

FOUR-DANCE

(♩ = 96)

mp

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 16

17 18 19 20 21 22 23 24 24

mf

25 26 27 28 29 30 31 32

FOUR-DANCE

(Han District, Jutland)

Music | : 1-8 : | : 9-16 : | : 17-24 : | : 25-32 : |
Starting Position. Two couples facing each other.

Steps. Trip Step, Walking Step, Waltz Step,
and Hop Step when nothing else is specified.
Appel at the beginning and middle of Part A.

This dance is the same as the Three Dance (on p. 14), with the addition of a Part D.

D. (25-32) In ordinary position waltz in couples around after each other in the circle.

FIVE-DANCE

(♩ = 84)

f

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

(♩ = 72)

mf

17 18 19 20 21 22 23 24

dolce

25 26 27 28 29

30 31 32 33 34 35



FIVE-DANCE

(Han District, Jutland)

Music | : 1-8 : | : 9-16 : | : 17-24 : | : 25-32 : | : 33-40 : |

Starting Position. Two couples opposite each other.

Steps. Hop Step, Trip Step, Waltz Step. Appel at the beginning and middle of Part A.

D. (25-32) Circle against the sun with hop step.

(25-32) "Standing Chain" (see p. 14).

E. (33-40) In ordinary position all waltz in couples after each other around the circle.

Second to Fifth Figures

A. Same as second to fifth figures of the Two-Dance.

Parts B, C, D and E are the same in all figures.

The dance closes with (| : 1-8 : |) "Big Wheel" with the sun and against the sun.

First Figure

A & B. (1-16) Same as in Two-Dance (p. 21).

C. (17-24) All form a circle, and the circle waltzes, without turning, down the room.

(17-24) Return.

THREE STEPS HOPSA

(♩ = 112)

THREE STEPS HOPSA

(Hindsholm, Island of Fyn)

Music | : 1-4 : | : 5-8 : |

Danced in couples, ordinary position.

(1) The man places the left foot forward and makes two small jumps on this foot.

(2) Then places the right foot forward and makes two small jumps on it.

Then the left foot forward again, etc.

The lady does the same, except that she starts with the right foot.

The couple dance around, turning right.

The dance is lively, with small jumps; the free foot is moved forward.

The dance is played gradually faster and faster.

TRENDERUP

The musical score consists of four staves of music, each with a key signature of one sharp and a time signature of 3/4. The tempo is marked as 152. The score is divided into measures numbered 1 through 24. Measure 1 starts with a single note on the first staff, followed by eighth-note patterns on both staves. Measures 2 and 3 show eighth-note patterns on the top staff, while the bottom staff has quarter notes. Measures 4 and 5 continue the eighth-note patterns. Measures 6 and 7 feature eighth-note patterns on the top staff, with measure 7 including a fermata over the eighth note. Measures 8 and 9 show eighth-note patterns on the top staff, with measure 9 including a fermata over the eighth note. Measures 10 and 11 feature eighth-note patterns on the top staff, with measure 11 including a fermata over the eighth note. Measures 12 and 13 show eighth-note patterns on the top staff, with measure 13 including a fermata over the eighth note. Measures 14 and 15 show eighth-note patterns on the top staff, with measure 15 including a fermata over the eighth note. Measures 16 and 17 show eighth-note patterns on the top staff, with measure 17 including a fermata over the eighth note. Measures 18 and 19 show eighth-note patterns on the top staff, with measure 19 including a fermata over the eighth note. Measures 20 and 21 show eighth-note patterns on the top staff, with measure 21 including a fermata over the eighth note. Measures 22 and 23 show eighth-note patterns on the top staff, with measure 23 including a fermata over the eighth note. Measure 24 shows eighth-note patterns on the top staff.

TRENDERUP

(Han District, Jutland)

Music | : 1-8 : | : 9-16 : | : 17-24 : |

Starting Position. Four couples in quadrille.

Steps. Waltz Step; appel at the beginning and middle of Part A.

First Figure

A. (1-8) Big circle with the sun.

(1-8) Same against the sun.

B. (9-12) With a clap each man waltzes in front of his strange lady, turning to the left, and places himself at her left side.

(13-16, 9-12) The ladies then form one hand mill with left hands, and waltz once around against the sun.

(13-14) Returning to position, each lady takes right one hand grasp with strange man who dances around with her and, passing in (15-16) front of her returns to own place.

C. In ordinary position, couples waltz around the circle after each other.

Second Figure

A. Big circle with the sun and against the sun.

Third Figure

A. One hand ladies' mill with the sun and against the sun.

Fourth Figure

A. One hand men's mill with the sun and against the sun.

Fifth Figure

A. Two hand ladies' mill with the sun and against the sun.

Sixth Figure

A. Two hand men's mill with the sun and against the sun.

Seventh Figure

A. Ladies' circle with waist grasp with the sun and against the sun.

Eighth Figure

A. Men's circle with waist grasp with the sun and against the sun.

Parts B and C are the same in all figures.

The dance closes with (| : 1-8 : |) a big circle with the sun and against the sun.

KYDHOLM DANCE

The musical score for KYDHOLM DANCE is presented in three staves, each containing 16 measures. The key signature is A major (two sharps). The tempo is (♩ = 90). The music is divided into three sections by vertical bar lines. Measure numbers 1 through 16 are placed below each measure. The first section ends at measure 8, the second at measure 16, and the third at measure 24.

KYDHOLM DANCE

(Island of Samsø)

Music | : 1-8 : | : 9-16 : |

Starting Position. All couples in a circle.

Steps. Hopsa and, when nothing else is specified, Hop Step. Appel on the turns.

B. (9-16) Couples turn to the right and, side

by side with cross grasp, dance forward around the circle after each other.

First Figure

A. (1-8) Big circle with the sun, and (1-8) against the sun.

Second to Tenth Figures

A. Same as second to tenth figures of Oxcow. The dance finishes with big circle with the sun.

COURT DANCE

(mf)

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 f 17

18 19 20 f 21 22 23 24

COURT DANCE

(Thy, Jutland)

Music | : 1-8 : | : 9-24 : |

Starting Position. Four couples in quadrille.

Steps. Hop Step, Chassé, Trip Step, Polka Step, Two Step. Appel at the beginning and middle of Part A.

First Figure

A. (1-8) "Big Wheel" with the sun and (1-8) against the sun.

B. (9-12) The first man and lady, hand in hand (or with two hand grasp), dance one trip step inward toward the opposite couple, and then one trip step back to place. The opposite couple during this time dance in the same manner.

(13-16) Repeat the same.

(17-20) Opposite man and lady dance the polka in ordinary position, (21-24) and then with waist grasp dance "two step" around after each other in a little circle.

(9-24) The third and fourth couples now dance the same.

Second Figure

A. "Big Wheel" with the sun and against the sun.

Third Figure

A. One hand ladies' mill with the sun and against the sun.

Fourth Figure

A. One hand men's mill with the sun and against the sun.

Fifth Figure

A. Two hand ladies' mill with the sun and against the sun.

Sixth Figure

A. Two hand men's mill with the sun and against the sun.

Seventh Figure

A. Ladies' circle with waist grasp with the sun and against the sun.

Eighth Figure

A. Men's circle with waist grasp with the sun and against the sun.

Part B is the same in all Figures.

The dance closes with (|: 1-8 :|) "Big Wheel" with the sun and against the sun.

TWO-DANCE

TWO-DANCE

(Han District, Jutland)

Music |: 1-4 :| : 5-8 :|

Starting Position. Two couples opposite each other.

Steps. Trip Step, and Hop Step when nothing else is specified.

Appel at the beginning and in the middle of Part A.

First Figure

A. (1-4) "Big Wheel" (circle) with the sun.

(1-4) The same against the sun.

B. (5-8) Each man takes two hand grasp with his own lady, and they dance with trip step in toward the other couple and back to place.

(5-8) After this, two hand grasp with the opposite lady, and trip step to the side and back to place.

Second Figure

A. (|: 1-4 :|) Dance around in place with own lady in ordinary position.

Third Figure

A. (|: 1-4 :|) One hand mill with the sun and against the sun.

Fourth Figure

A. (|: 1-4 :|) Two hand mill with the sun and against the sun.

Fifth Figure

A. (|: 1-4 :|) Circle with waist grasp with the sun and against the sun.

Part B is the same in all figures.

The dance closes with a Big Wheel with the sun and against the sun.

THE COUNTER-SWING

($\text{♩} = 120$)

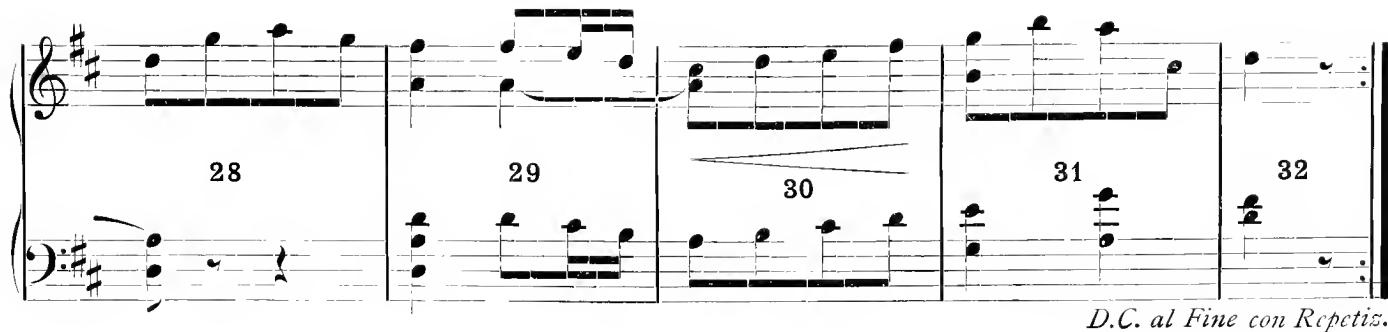
This section shows five measures of music for two voices. The top voice (treble clef) starts with a dynamic of *mf*. Measures 1 and 2 feature eighth-note patterns. Measure 3 includes a sixteenth-note grace note before the main eighth note. Measures 4 and 5 continue the eighth-note pattern.

This section shows six measures of music. Measures 6 and 7 show eighth-note patterns. Measures 8 and 9 introduce sixteenth-note patterns. Measures 10 and 11 continue the sixteenth-note patterns established in measure 9.

This section shows six measures. Measures 12 and 13 continue the sixteenth-note patterns. Measures 14 and 15 show eighth-note patterns. Measures 16 and 17 continue the sixteenth-note patterns. The section concludes with the word "Fine."

This section shows five measures. Measures 18 and 19 show eighth-note patterns. Measures 20 and 21 continue the sixteenth-note patterns. Measure 22 concludes the section.

This section shows five measures. Measures 23 and 24 show eighth-note patterns. Measures 25 and 26 continue the sixteenth-note patterns. Measure 27 concludes the section.



D.C. al Fine con Repetiz.

THE COUNTER-SWING

(Blaavand, Jutland)

Music | : 1-8 : | : 9-16 : | : 17-24 : | : 25-32 : | : 1-8 : | : 9-16 : |

Starting Position. Four couples in quadrille.

Steps. Tyrolian Waltz and, when nothing else is specified, a steady kind of Hop Step, done with almost no hop, a good deal like a running step, but with knee bending. Appels.

First Figure

A. (1-8) Big circle with the sun.

(1-8) Against the sun.

B. (9-16) First and second couples circle with the sun.

(9-16) With an appel the men of the first and second couples take their opposite ladies in ordinary position, and swing them to opposite places. The two ladies finish in the centre of the set back to back, while the men remain standing in opposite places.

(17-24) Third and fourth couples now dance in the same manner.

C. (25-32) The men dance around the ladies with the sun, and take left arm hook with own ladies.

(25-32) Couples dance around the circle with the sun, the men going backwards, and finish in own places.

D. (1-8) Still keeping left arm hook with own ladies, the men join right hands and make a one hand mill a half-turn around with the sun. The lady is thus swung backwards.

(1-8) The ladies are now swung in place a half-

turn with the sun. This brings the ladies into the centre. They give each other the right hand and the mill continues a half-turn further with the sun, the men going backwards.

E. (9-16) With "back cross grasp," partners dance around in place with the sun,

(9-16) and against the sun.

Second Figure

E. (| : 9-16: |) One hand ladies' mill with the sun and against the sun.

Third Figure

E. One hand men's mill with the sun and against the sun.

Fourth Figure

E. Two hand ladies' mill with the sun and against the sun.

Fifth Figure

E. Two hand men's mill with the sun and against the sun.

Sixth Figure

E. "Goose Walk;" with hand clapping they follow each other around the circle, first with the sun and then against the sun.

Seventh Figure

E. Tyrolian Waltz in couples around the room. This finishes the dance.

Parts A, B, C and D are the same in all figures.

EIGHT MEN'S REEL (I)

($\text{♩} = 116$)

mf

1 2 3 4

5 6 7 8 *Fine.*

9 10 11 12

13 14 15 16

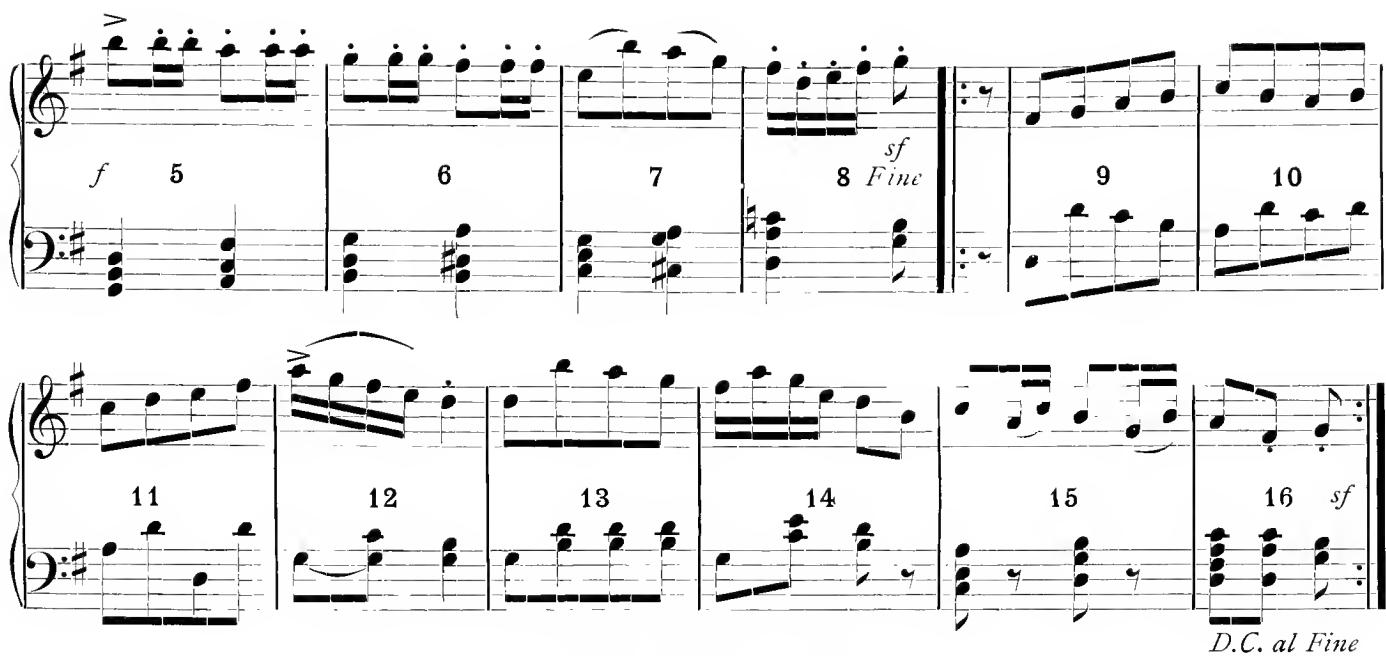
D.C. al Fine.

EIGHT MEN'S REEL (II)

($\text{♩} = 116$)

mp

1 2 3 4



EIGHT MEN'S REEL (Vicinity of Roskilde, Seeland)

Music | 1-8 | : 9-16 : | 1-8 |

Starting Position. Four couples in quadrille.

Steps. Chassé, Walking Step, Side Run Step, Backward Run and, when nothing else is specified, Buzz Step.

First Figure

A. (1-8) Big circle, with side run steps (or backward running), with the sun.

B. (9) Starting with the right foot, the first and second couples dance toward and past each other with one chassé step, and at the same time the men and opposite ladies take each other by the right hand.

(10) The left foot is now placed on the floor, and the toe of the right foot is touched directly in front of the left.

(11-12) Making a half-turn with the sun, they again dance one chassé step and two ordinary steps past each other and toward own places.

(13-14) Making a half-turn again with the sun, they dance with one chassé and two steps toward opposite places.

(15-16) They turn again with the sun, and dance with one chassé and two steps back to place.

During the foregoing the man and opposite lady continue to hold each other by the right hand, and dance far enough apart from each other to keep the arms fully extended.

(9-16) The third and fourth couples now dance in the same manner.

C. (1-2) "The New Chain." Each man places himself within the circle facing his own lady, and

with two hand grasp they swing halfway round with the sun, and release hands. Each one turns about quickly and goes around the circle (the ladies with the sun and the men against the sun), each man passing outside the next lady.

(3-4) Man takes opposite lady with two hand grasp and swings her around a half-turn, with the sun, then turns quickly and passes outside the strange lady.

(5-6) He now swings his own lady again, with two hand grasp, in opposite place and moves on, passing outside the next lady.

(7-8) He swings again with opposite lady, moves on, passing outside the strange lady, and finishes in own place.

Second, Fourth & Sixth Figures

A. With waist grasp, ladies circle with the sun.

Third & Fifth Figures

A. With waist grasp, men circle with the sun.

Seventh Figure

A. Men's mill, with the sun, each man taking hold of opposite man's right thumb, and with left hand grasping the right elbow of the man in front of him.

Eighth Figure

A. Big circle with the sun, using side running steps or backward running.

Parts B and C are the same in all figures.

The dance closes with dancing around in place, with the sun or against the sun, with own lady.

OXCOW

(♩ = 96)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

f 17 18 19 20

OXCOW

(Island of Samsø)

Music | : 1-4 : | : 5-8 : | : 9-12 : | : 13-16 : | : 17-20 : |

Starting Position. Four couples in quadrille.

Steps. Two Step, Walking Step, and Hop Step when nothing else is specified.

First Figure

- A. (: 1-4 :) Big circle with the sun.
- B. (5-6) First and third couple change places, the third couple making an arch and the first couple passing through.

(7-8) Partners take each other by the other hand and return to place, the first couple making the arch this time.

(5-8) Second and fourth couples dance in the same manner, the first time fourth couple making the arch and the second time the second couple making it.

C. (9-12) Ladies place themselves in the centre, back to back. The men go around them with the sun clapping hands in time, and finish in front of own ladies.

D. (13-16) Chain.

E. (17-20) With waist grasp, couples dance two step, following each other around the circle.

Second Figure

A. With one hand grasp, partners dance around in place, with the sun and against the sun.

Third Figure

A. With two hand grasp, partners dance around in place, with the sun and against the sun.

Fourth Figure

A. With back grasp, partners dance around in place, with the sun.

Fifth Figure

A. Men's one hand mill with the sun.

Sixth Figure

A. Ladies' one hand mill with the sun.

Seventh Figure

A. Men's two hand mill with the sun.

Eighth Figure

A. Ladies' two hand mill with the sun.

Ninth Figure

A. Men's circle with the sun.

Tenth Figure

A. Ladies' circle with the sun.

Parts B, C, D and E are the same in all figures. The dance finishes with a big circle with the sun.

KNURRIFAS

KNURRIFAS

(Han District, Jutland)

Music | : 1-8 : |

Danced in couples.

Steps. Chassé, Polka Step.

(1-4) With the lady's left hand in his right, the man dances four chassé steps forward, starting with the left foot while the lady, starting with the right foot, dances four polka steps, at the same time turning herself with the sun under the man's arm.

(5-6) After this the couple in ordinary position dance two polka steps, turning with the sun, the man starting with left foot and the lady with right.

(7) They make two hops, the man on the right and left, the lady on the left and right.

(8) After which they again dance one polka step forward, the man starting with left foot and the lady with right.

KRISTEN GAD'S FOUR-DANCE

The musical score consists of three staves of music. The top staff is in 2/4 time, the middle staff in 2/4 time, and the bottom staff in 3/4 time. Measures 1-6 are in 2/4 time, measures 7-12 are in 2/4 time, and measures 13-20 are in 3/4 time. The score includes various musical markings such as dynamic changes (f), measure numbers (1-20), and performance instructions like 'in place with the sun and against the sun.'

KRISTEN GAD'S FOUR-DANCE

(Vicinity of Hadsund, Denmark)

Music | : 1-4 : | : 5-8 : | : 9-12 : | : 13-20 : |

in place with the sun and against the sun.

Starting Position. Four couples in quadrille.
(Five couples can also dance this together.)

Steps. Reel Step, Waltz Step, Walking Step, and Running or Hop Step when nothing else is specified.

First Figure

A. (1-4) Big circle with the sun and (1-4) against the sun.

B. (5-8) Man and lady turn facing each other, and dance reel with hands on hips.

(5-8) With an *appel* they turn away from each other and dance reel facing strange lady (or man).

C. (: 9-12 :') Chain. First, right arm hook with strange lady, making a half-turn, then left hand to own lady, right hand to next and so on. If five couples are dancing, the chain is continued during the following repeat of the music until they reach their own places.

D. (13-20) In ordinary position couples waltz, following each other around the circle.

Second and Third Figures

A. In ordinary position partners dance around

Fourth Figure

A. Ladies' one hand mill with the sun and against the sun.

Fifth Figure

A. Men's one hand mill with the sun and against the sun.

Sixth Figure

A. Ladies' two hand mill with the sun and against the sun.

Seventh Figure

A. Men's two hand mill with the sun and against the sun.

Eighth Figure

A. Ladies circle with the sun and against the sun.

Ninth Figure

A. Men circle with the sun and against the sun. Parts B, C and D are the same in all figures.

The dance finishes with big circle with the sun and against the sun.

THE BLUE FLAG

The musical score for "The Blue Flag" is presented in three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is two sharps (A major). The time signature is 2/4 throughout. The score is divided into numbered measures: 1 through 8, 9 through 16, and 17 through 26. Measure 1 begins with a dynamic marking of *mf*. Measure 26 concludes with a dynamic marking of *f*.

THE BLUE FLAG

(Island of Amager)

Music | 1-8 | : 9-16 :

Starting Position. Four couples in quadrille.

Steps. Waltz Step, Polka Step, and, where nothing else is specified, Buzz Step or Side Run.

First Figure

A. (1-8) Big circle with the sun.

B. (9-12) The first man and lady take cross grasp and, with polka step, dance (with or against the sun) to the left past the second couple to the latters' place.

(13-16) Continue the same back to own place. (The second couple has at the same time danced in the same way past the first couple's place back to own place.)

(17-18) All four couples stamp three times.

(19-20) All clap hands three times, every man standing facing his own lady.

(21-26) Every man and his lady, with both hands on hips, waltz past each other in a small circle of their own, the man dancing behind the lady.

(9-26) Third and fourth couples now dance part B in the same manner as the first and second couples have just done.

Second, Third & Fourth Figures

A. (1-8) In ordinary position, all dance around with the sun, in place, with own partners.

Fifth, Seventh & Ninth Figures

A. With waist grasp, the ladies circle with the sun. The men, at the same time, clap hands in time to this.

Sixth Figure

A. Men's one hand mill (with right hands joined).

Eighth Figure

A. Men's mill, with "Cross Grasp" with the sun.

Tenth Figure

A. With waist grasp, men circle with the sun.

Part B is the same in all figures.

(1-8) The dance finishes with a big circle with the sun.

EIGHT-DANCE

($\text{C} = 63$)

dolce

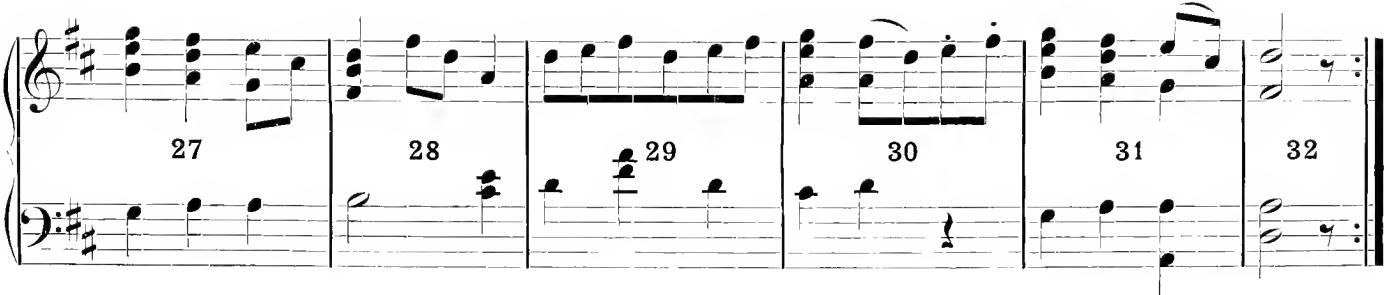
1 2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

17 18 19 20 21

22 23 24 24 25 26



EIGHT-DANCE

(Vicinity of Hadsund, Denmark)

Music | : 1-8 : | : 9-16 : | : 17-24 : | : 25-32 : |

Starting Position. Row formation.

Steps. Waltz Step. (All begin waltz step with the left foot to the left side, even if the movement is to be to the right side. In dancing around in Part D, however, the ladies start with the right foot.)

A. (1-8) First, second and third couples dance in a big circle with the sun and

(1-8) against the sun.

Appel at the beginning and the turn (1).

B. (9-10) First lady dances over to second man.

(11-16) With left arm hook, she swings once and a half around with him.

At the same time (9-16) the first man has danced around behind his lady over to the second lady, and swung her once and a half around with right arm hook.

(9-10) First lady dances over to the third lady.

(11-12) With right arm hook, she swings around a half-turn with her.

At the same (9-12) time the first man has danced around behind own lady over to third man, and with left arm hook has swung around a half-turn with him.

(13-14) The first man now with his right hand takes his own lady's left and they dance up between the third and second couples, making a Tyrolian swing with the arms.

(15-16) First man takes left arm hook with second man, and dances one turn around with him, while at the same time the first and second ladies dance one turn around together with right arm hook.

C. (17-20) First man takes second man's right hand in his left and second lady's left hand in his right, and they dance forward toward the front.

(21-24) They release hands and, with an appel, each one for himself (or herself) faces about with the sun. They immediately join hands again and dance back. At the same time (17-24) the first

lady has taken third man's left hand in her right, and third lady's right hand in her left, and danced with them in the same manner away from the front, released hands and with appel faced about with the sun, joined hands again, and danced back.

(17-20) First man takes second man's left hand in his right hand, and third man's right hand in his left, and they dance to the right side as seen from the front.

(21-24) They release hands and with appel face about with the sun, join hands again and dance back. At the same time (17-24) the first lady has danced in the same manner, between the second and third ladies, out to the left side, as seen from the front, and back. (Each time during measures (23-24) four appels are made.)

D. (25-32) While third couple stand still, the first and second couples in ordinary position dance after each other around in a little circle.

(25-32) The second couple place themselves in position of first couple, while first couple continue to dance around and at the end take position between the second and third couples.

When the dance is done the second time, the first, third and fourth couples dance together and finish with the first couple standing between the third and fourth couples.

The third time, the first couple dance with the fourth and fifth couple.

The fourth time, the first couple dance with the fifth and sixth couples, but now at the same time the second, third and fourth couples dance together, etc.

It is better, however, to have the couples counted off in threes down the row, and each group of three start the dance at the same time. The second time, the first couple will then dance with the third and fifth couples, etc.

The dance is considered finished when the first couple has been last in a row, and has returned to original place again.

FOUR-DANCE

(♩ = 160)

FOUR-DANCE (II)

(♩ = 160)

The sheet music consists of five horizontal staves, each representing a measure of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure numbers are placed below each staff: 1, 2, 3, 4, 5 in the first section; 6, 7, 8, 9, 10, 11, 12 in the second section; 13, 14, 15, 16, 17, 18 in the third section; 19, 20, 21, 22, 23, 24 in the fourth section; and 25, 26, 27, 28, 29, 30, 31, 32 in the fifth section. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

FOUR-DANCE

(Kallehave, Seeland)

Music (Four-Dance, No. 1) | 1-8 | 9-12 | : 13-16 : | : 17-24 : |

Danced in couples; several couples together.

Steps. Tyrolian Step, Chassé, Walking Step, Buzz Step. No Appels.

First Figure

A. (1-4) Big circle with Tyrolian Steps with the sun.

(5-8) The same against the sun.

B. (9-10) In ordinary position couples dance in toward the centre of the room with one chassé and two walking steps,

(11-12) and back again with one chassé and two walking steps.

(9-12) Each man now swings strange lady around (with the sun) in place, with buzz steps, in ordinary position.

C. (13-16) Each man takes cross grasp with own lady, and the couples walk around the room against the sun.

(13-16) Without releasing hands they face about and return with the sun. The lady thus always walks on the outside and the man on the inside of the circle, and they are side by side.

D. (17-18) The man stops, facing outward, between his own lady and the next lady, in the direction, for the couple, of against the sun. The ladies face in toward the centre of the room. The man stands with his own lady's right hand in his right, and the other lady's left hand in his left.

(19-20) The ladies make a half-turn about with the sun in place with two Tyrolian steps, and at the same time the men dance Tyrolian steps around behind own ladies, back to own places.

(21-24) All now form in big circle (the ladies with "Pretty Side Out"), and make four Tyrolian steps in place.

Second, Third & Fourth Figures

A. (1-8) In ordinary position, partners dance around in place with buzz steps.

Fifth, Seventh & Ninth Figures

A. (1-8) With waist grasp, ladies circle with the sun with buzz steps.

Sixth, Eighth & Tenth Figures

A. (1-8) With waist grasp, men circle with the sun with buzz steps.

Eleventh Figure

A. (1-8) "The Whole Family." Big circle with the sun, all dancing buzz steps.

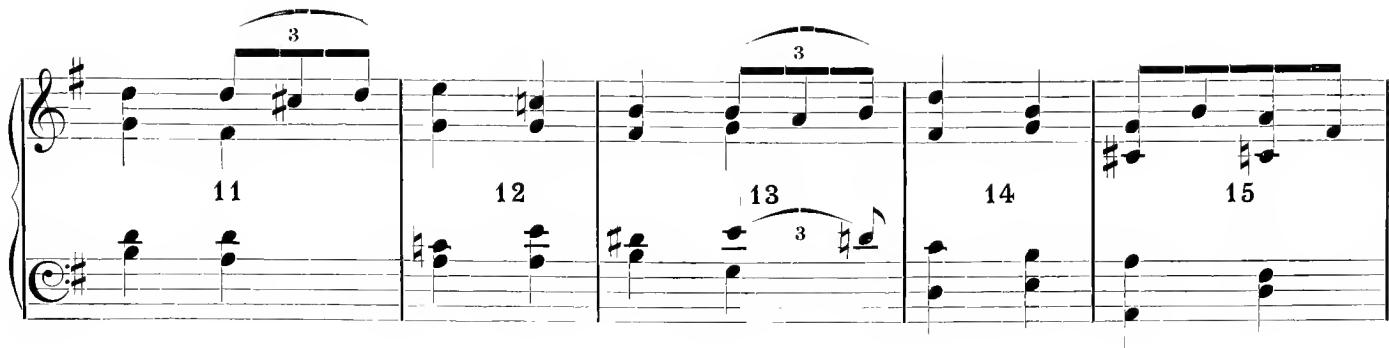
Parts B, C and D are the same in all figures.

(1-8) The dance finishes with partners dancing around in place in ordinary position with buzz steps.

Couples do not belong in any position specified beforehand. If there are many couples, all the ladies do not, for instance, dance together in one circle, but instead form several small circles.

THE RED CAP

The musical score consists of two staves. The top staff is in G major, 2/4 time, with a dynamic marking 'dolce'. The bottom staff is also in G major, 2/4 time. The score is divided into ten measures, numbered 1 through 10. Measures 1-5 show a sequence of eighth and sixteenth notes. Measures 6-10 show a sequence of eighth and sixteenth notes, with measure 10 ending with a fermata over the last note.



THE RED CAP

(Vicinity of Hadsund, Denmark)

Music | : 1-8 : | : 9-16 : | : 17-24 : |

Starting Position. Row formation.

Steps. Reel Step, Hopsa Step and, where nothing else is specified, Hop Step.

A. (1-8) First and second men face each other, with two hand grasp or hands on hips, and dance reel. At the same time their ladies dance in the same manner.

(1-8) They turn so as to face own partners and, with two hand grasp or hands on hips, dance reel.

B. (9-16) First and second couples dance chain

with each other.

C. (17-24) First and second couples dance with hopsa step around in a small circle after each other. The first couple move one place down and stand below the second couple.

The dance is now repeated, the first couple this time dancing with the third couple, while the second couple are idle. The third time it is danced, the first couple dance with the fourth couple and the second couple with the third; and so on.

THE GIRLS' PLEASURE

The sheet music consists of five staves of music. The top staff is treble clef, 3/8 time, tempo 132. It features eighth-note patterns with various slurs and grace notes. The subsequent four staves are bass clef, also in 3/8 time. These staves show a steady eighth-note pulse in the bass line, providing harmonic support. The music is divided into measures by vertical bar lines.

THE GIRLS' PLEASURE

(Island of Samsø)

This dance is done by two ladies.

Starting Position. First lady in front of the other with arms crossed in front so that the right arm is uppermost. The second lady is behind, holding first lady's right hand with her left, and first lady's left hand with her right.

Step. Waltz step.

They dance ordinary waltz. During the first two waltz steps the first lady lets go with the right hand, swings it around in a curve over the second lady's head and with it takes hold of the second lady's left

hand, which the second lady has in the meantime put across in front of her to the right side under the right hand. The position is now the same as at the start, except that the first lady is now behind and the second lady in front. During the next two steps the second lady lets go with her right hand, swings it around over first lady's head and grasps the first lady's left hand, which the first lady has at the same time crossed in front of her under the right hand.

The dance is continued in the same manner.

SHOEMAKERS' DANCE

The musical score consists of two staves of music in 2/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic of 120. Measures 1 through 4 show a pattern of eighth and sixteenth notes. Measures 5 through 8 show a different pattern of eighth and sixteenth notes. The music is divided into measures by vertical bar lines.

SHOEMAKERS' DANCE

(Vicinity of Horsens, Jutland)

Music | : 1-4 :| : 5-8 :|

Danced in couples.

A. (1) Man and lady stand face to face, clench fists and revolve them quickly around each other (moving them inward, upward and outward).

(2) Then revolve them in the opposite direction

(inward, downward and outward): "thread winding."

(3) With a strong jerk pull the elbows backward twice: "thread pulling."

(4) Three claps with the hands.

(1-4) Repeat.

B. | : 5-8 :| Polka.

ACE OF DIAMONDS

The musical score for "ACE OF DIAMONDS" is presented in four staves, each consisting of five measures. The first staff (Treble) begins with a dynamic marking of *mf*. The second staff (Bass) features a dynamic marking of *f* at the start of measure 1. The subsequent measures show a variety of rhythmic patterns, primarily involving eighth-note chords and sixteenth-note figures. The music is set in 2/4 time and uses a key signature of B-flat major.

ACE OF DIAMONDS

(Vicinity of Skanderborg, Jutland)

Music | 1-8 | 9-16 : 17-24 :

Danced in couples.

A. (1-4) With a clap of the hands, man and lady take left arm hook and run around with the sun.

(5-8) With another clap they take left arm hook and run around against the sun.

B. (9-16) Lady dances backward with hopsa steps, the man following her, or turn about.

C. (: 17-24 :) Polka.

SEVEN JUMPS

$(\text{♩} = 120)$

The musical score for "Seven Jumps" is composed of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in 2/4 time with a key signature of B-flat major. The music begins with a dynamic 'f' (fortissimo). The first staff contains six measures of eighth-note patterns. The second staff continues with six measures. The third staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The music concludes with a final measure on each staff.

SEVEN JUMPS

(Jutland)

This Jutland folk-dance is usually done by two men, who swing each other around in place until the end of the music, on the last note of which they both stamp with the right foot. Now they swing around again, and then (the last two notes of the music being repeated) stamp first with the right feet as before, then with the left, and stand still on the last note; then swing again. It is continued thus: After each swing around, the last two notes are repeated one time *more than the last*, and each time a new movement is added, namely:

After the third swing around touch the right knee on the floor.

After the fourth, the left knee on the floor.

After the fifth, the right elbow on the floor.

After the sixth, the left elbow on the floor.

After the seventh, swing around, when the last two notes are repeated seven times; these repeated last notes are accompanied by

1. A stamp on the right foot.

2. A stamp on the left foot.

3. Right knee on the floor.

4. Left knee on the floor.
5. Right elbow on the floor.
6. Left elbow on the floor.
7. Forehead on the floor.

Now the dance is continued, and at every repetition the last notes and their accompanying movement are omitted in the reverse order of that in which they were added, so that the thirteenth swing around ends with a stamp of the right foot.

Berggreen, from whom the above description is taken (see A. P. Berggreen's "Danish Folk-Songs and Melodies," page 377), mentions that he has seen a description of this from Kullen (Sweden), and says that it is found not only in Denmark but in Sweden, Switzerland and France, as well.

In some parts of Denmark it is danced by one man and one girl (around Hobro), and in other places (around Horsens) by several couples together, who join hands in a circle. In the Od District it is occasionally varied by one man's turning a somersault over the back of the other fellow, instead of touching his forehead to the floor.

FOUR-DANCE

The musical score consists of four staves of music, each with a key signature of two sharps and a time signature of 2/4. The tempo is marked as 120 BPM. The score is divided into sixteen numbered measures. Measure 1 starts with a 'dolce' dynamic. Measures 1-4 form the first section, followed by a repeat sign. Measures 5-8 form the second section, followed by another repeat sign. Measures 9-12 form the third section, followed by another repeat sign. Measures 13-16 form the final section. The music features various note patterns, including eighth and sixteenth notes, and rests.

FOUR-DANCE

(Vicinity of Varde, Jutland)

Music | 1-8 | 9-16 |. The whole music is played twice through for each figure.

Starting Position. Two couples opposite each other.

Steps. Walking Step, Two Step, Chassé to the side, Reel, and (when nothing else is specified) Hop Step.

Appel at the beginning and middle of part A.

First Figure

A. (1-4) Circle with the sun and (5-8) against the sun.

B. (9-12) Chassé once to the side and dance six reel steps.

In the chassé partners are facing each other, and each lady moves in the same direction as her own man, keeping face to face with him.

The first time, the ladies chassé to the right and the men to the left (the lady passing in front of the strange man as they exchange places).

The reel is danced with partners facing each other, and is begun by putting down the inside foot behind the other.

(13-16) Chassé and reel again to the other side. This time the ladies chassé to the left and the men to the right (the lady again passing in front of the strange man).

C. (1-8) "Arm Hook Chain." First, with right arm hook, each man makes a half-turn around with strange lady, then with left arm hook a whole turn around with own lady, and then with right arm hook a half-turn around with strange lady.

D. (9-16) With waist grasp, partners two step once around the circle.

Second Figure

A. One hand mill with the sun and against the sun.

Third Figure

A. Two hand mill with the sun and against the sun.

Fourth Figure

A. "Goose Walk." Walk around in a circle after each other, first with the sun and then against the sun.

Fifth Figure

A. "Yoke." Men take each other's hands and raise arms, ladies bend and go under inside the ring, and put their hands on the men's shoulders. They dance thus, first around with the sun, then against the sun.

Parts B, C and D are the same in all figures.

The dance finishes with big circle with the sun and against the sun.

THE HATTER

Musical score for measures 1 through 8 of 'The Hatter'. The score consists of two staves: treble and bass. The tempo is indicated as $\text{♩} = 88$. Measure 1 starts with a forte dynamic (f). Measures 2, 4, 6, and 8 feature eighth-note patterns. Measures 3, 5, and 7 feature sixteenth-note patterns. Measure 8 concludes with a fermata over the bass clef staff.

Musical score for measures 9 through 16 of 'The Hatter'. The score continues on two staves. Measures 9 through 15 show eighth-note patterns. Measure 16 concludes with a fermata over the bass clef staff. Measure 17 begins the next section.

Musical score for measures 16 through 24 of 'The Hatter'. The score continues on two staves. Measures 16 through 24 show eighth-note patterns. Measure 25 begins the final section.

THE HATTER

(North Seeland)

Music : 1-8 : : 9-16 : : 17-24 :

Starting Position. Four couples in quadrille.

Steps. Buzz Step in the swings; otherwise Hop Step. No appels except where the description calls for them.

First Figure

- A. (: 1-8:) Big circle with the sun.
- B. (9-12) The dancers release hands, ladies and men face each other and make three appels (left, right, left), then clap three times.
- (13-16) Again three appels and three claps.
- (9-16) Each lady and man turns about and faces strange lady (or man) and gives first three appels, then three claps, and again three appels and three claps.
- C. (17-24) Chain, once around.

Second Figure

- A. In ordinary position, partners dance around in place.

Third, Fifth & Seventh Figures

- A. Ladies form a circle with waist grasp and dance around with the sun.

Fourth, Sixth & Eighth Figures

- A. Men form a circle with waist grasp and dance around with the sun.

Ninth Figure

- A. Big circle with the sun.
- Parts B and C are the same in all figures.
- The dance finishes with partners dancing around in place with ordinary grasp.

HORPIPE

The musical score for "HORPIPE" consists of three staves of music, each in 2/4 time with a key signature of one sharp (F#). The tempo is indicated as $\text{♩} = 120$. The score is divided into nine measures, numbered 1 through 9. Measure 1 starts with a dynamic of *mf*. Measures 2 and 3 show a sequence of eighth-note chords. Measures 4, 5, and 6 continue this pattern. Measure 7 begins with a dynamic of *f*. Measures 8 and 9 conclude the section.

HORNPIPE

(Vicinity of Randers, Jutland)

Music | : 1-8 :| : 9-16 :|

Danced in couples. Man holds lady's left hand in his own right. They dance the following steps:

- (1) The left foot is placed a little forward to the left.
- (2) The right foot is placed behind the left,
- (3) which is again placed forward to the left.
- (4) The right foot is placed forward to the right.
- (5) The left foot is placed across behind the

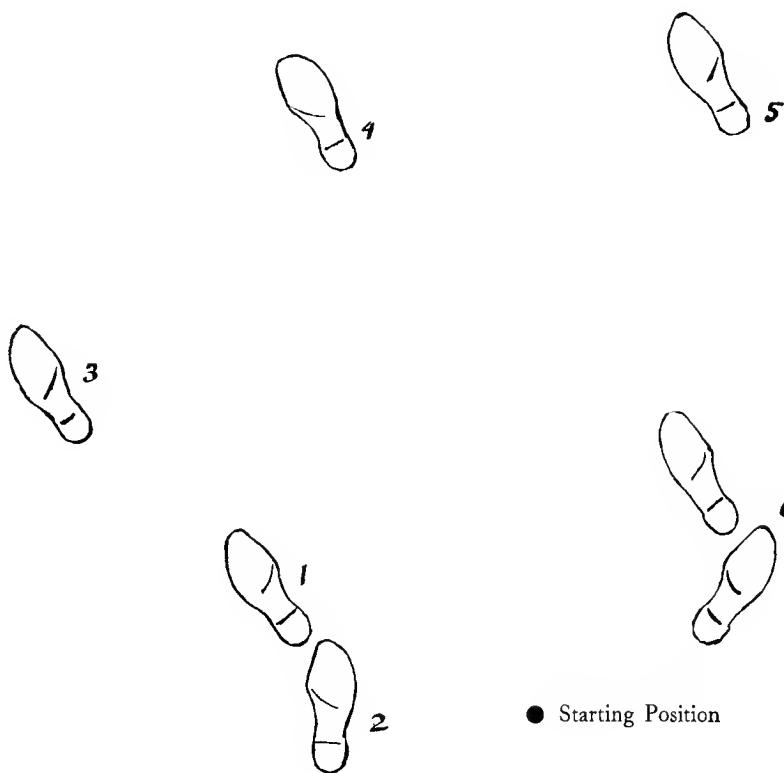
right foot to the right.

(6) With a backward jump, the right foot is swung in a circle forward to the right; thus crossing the legs, so that

(7) the left foot is put down in front of the right foot (land at the same time on both feet).

(3-8, 1-8) This is repeated seven times.

(| : 9-16 :|) Polka.



● Starting Position

NORWEGIAN MOUNTAIN MARCH

The musical score consists of three staves of music in 3/4 time, with a key signature of two sharps. The tempo is marked as $\text{C.} = 76$. The first staff begins with a dynamic of *mf*. The music is divided into sixteen measures, numbered 1 through 16. Measures 1-5 are on the first staff, measures 6-10 are on the second staff, and measures 11-16 are on the third staff.

NORWEGIAN MOUNTAIN MARCH

(Vendsyssel, Jutland)

Music | : 1-8 : : 9-16 : |

Danced by one man and two ladies.

Step. Hop Step.

A. (| : 1-8 : |) The man dances forward with a handkerchief in either hand, the ladies follow behind him hand in hand, holding the man's handkerchiefs with outside hands.

B. (9-16) With an *appel* the man dances backward, bending and passing under the ladies' uplifted

arms. The left lady, moving with the sun, dances across and goes under the man's right arm; the right lady turns herself about against the sun under the man's right arm; then the man turns himself about with the sun under his own right arm.

(9-16) Dance B again, this time omitting the *appel*.

The dance is begun again and continued as many times as one wishes.

LITTLE MAN IN A FIX

(♩ = 192)

mf

1 2 3 4

5 6 7 8 9

10 11 12 13 14 15 16

LITTLE MAN IN A FIX

(Vicinity of Randers, Jutland)

Music | : 1-8 : | : 9-16 : |

Two couples dance together.

A. (1-8) Men take each other with left arm hook, and with right arm around lady's waist run around against the sun. The lady's left hand rests on the man's left shoulder. The faster the ladies are swung around the more they must lean over backward.

B. (1-8) The men now, without stopping, take each other's left hands and swing the ladies around

in front of them; the men raise left arms and the ladies bend and run under the arch, the men at the same time taking the ladies' left hands with their own right. The ladies turn themselves about against the sun and join right hands over the men's. With arms crossed and facing inward, they continue to run around against the sun.

C. (: 9-16 :) Tyrolian waltz.

The dance is repeated several times.

CROSS FOUR DANCE

$(\bullet = 100)$

mf 1 2 3 4

5 6 7 8

9 10 11 12

CROSS FOUR DANCE

(Vicinity of Randers, Jutland)

Music | : 1-4 :| : 5-8 :| : 9-12 :|

Danced by four couples.

Steps. Running Step, Two Step, Hop Step.

A. (1-4) Men make a one hand mill with left hands, and put right arms around ladies' waists. The ladies place left hands on the men's left shoulders. They run around against the sun.

B. (1-4) The men and ladies change places, the men releasing each other's hands and swinging the ladies forward around them. The ladies run forward around the men to the left, and, raising left arms over partners' heads, they make a mill. The

men duck under the ladies' arms a little to the right, each lady lays her right hand on the man's left shoulder, and he places his left arm around her waist.

(1-4) Without stopping they run around against the sun.

C. (: 5-8 :|) Giving right hand to own lady, dance chain around with hop steps.

D. (: 9-12 :|) With waist grasp, two step around the circle with own lady.

The dance is repeated several times.

LINEN DANCE

(♩ = 168)

Repeat 4 times

LINEN DANCE

(Vicinity of Roskild, Seeland)

Music | : 1-8 :| : 9-22 :| : 9-22 :|

Starting Position. Four couples in quadrille.

Steps. Buzz Step in the swings, otherwise Hop

Step. No appels except where mentioned.

First Figure

A. (| : 1-8 :|) Big circle with the sun.

B. (| : 9-22 :| , | : 9-22 :|) "Cross." This is like the "Cross" in "Old Berlin," except that dancers do not turn about and that (18) they give three appels opposite each other in place when they meet in the centre of the quadrille ("Treading Foot Stools"). (19) After the appels each man and his lady change places with one chassé step (man to the left, back of lady, lady to right), (20) then stand still, (21) again give three appels, (22) and again stand still.

Second, Third and Fourth Figures

A. In ordinary position dance around in place with own lady.

Fifth, Seventh and Ninth Figures

A. Ladies' one hand mill with the sun.

Sixth, Eighth and Tenth Figures

A. Men's one hand mill with the sun.

Eleventh Figure

A. Big circle with the sun.

Part B is the same in all figures.

The dance finishes with dancing around in place with own lady in ordinary position.

THREE-DANCE

(♩ = 144)

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31 32

THREE-DANCE

(Ribe, Jutland)

Music | : 1-8 : | : 9-16 : | 17-32 |

Starting Position. Four couples in quadrille.

Steps. Hop Step when nothing else is specified ;
Running. Tyrolian Hopsa.

First Figure

A. (1-8) Big circle with the sun and (1-8) against the sun.

B. (9-16) First and second couples advance toward and past each other with little running steps, the second couple separating and the first couple passing between them. When the first couple have passed between the second couple, the first man and second lady move a little to the left, and the first lady and second man a little to the right (so that the second couple may pass between the first couple), and all with backward running steps return to place.

(9-16) Third and fourth couples now dance in

the same manner, the third couple going between the fourth in coming over and the fourth going between the third in going backward to place.

C. (17-18) First and second couples dance toward each other clapping hands three times.

(19-21) Men take right arm hook with opposite ladies, and swing once around.

(22-34) Then take left arm hook with own ladies and swing to own places.

(25-32) Third and fourth couples dance in the same manner.

Second Figure

This figure is like the first, with the exception of Part A, which is as follows :

(1-8) "Tyrolian Hopsa." All make the four balances in place, and during the swing around move around and finish in opposite couple's place.

(1-8) The same again, and finish in own places.

THE CRESTED HEN

THE CRESTED HEN

Music | : 1-8 : | : 9-16 : |

Danced by one man and two ladies.

Step. Hop Step. Free hand on hip.

A. (1-8) Man and two ladies circle with the sun and (1-8) against the sun ; appel at the beginning and turn.

B. (9-16) Ladies release each other's hands, and the right lady dances through the arch formed

by the left lady and the man. She is followed by the man who, still holding the ladies' hands, turns about under his own uplifted arm. The left lady now dances through the arch formed by the man and right lady, and is followed by the man.

(9-16) Repeat.

The dance may be repeated as long as one wishes.

BERLIN CONTRA

(♩ = 192)

mf

1 2 3 4

2 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19 20

BERLIN CONTRA

(Vicinity of Horsens, Jutland)

Music | : 1-4 :| 15-18 :|

Starting Position. Four couples in quadrille.

Steps. Hop Step. In dancing around in Part B the "Other Night's Step" is used. Appel at the beginning of Part A and at middle when the direction is changed, and the same at the beginning and middle of Part B.

First Figure

A. (1-4) Big circle with the sun and (1-4) against the sun.

B. (5-7) "Cross." Third and fourth men dance in a curved track to the left, forward to the right and back to starting position, and at the same time the ladies of the third and fourth couples dance in a curve to the right, forward to the left, and backward to starting position. Simultaneously with this (5-7) the first lady dances forward around her man, and goes between the fourth couple (in front of the fourth lady and behind the fourth man) over to second couple's place, where she meets her own man, who has danced between the third couple (in front of the third man and behind the third lady).

(8-11) They dance around in place in ordinary position.

During the same time as the above (5-11) the second man dances between the fourth couple (after the first lady), the second lady dances between the third couple (before the first man), and they (the second couple) meet and dance around in first couple's place.

II. (12-14) Third and fourth couples separate for first and second couples, but this time the second lady dances between the fourth couple with the first man following after her, and the first lady between the third couple with the second man following her.

(15-18) The first and second couples dance around in place.

III. (5-11) First and second couples now separate for the third and fourth couples, who dance over to the opposite place in the same way that the others have done, and there swing around in place.

IV. (12-18) After this the first and second couples separate, and the third and fourth couples dance back to own places and dance around in place.

The men must always go behind own lady and opposite lady.

Second Figure

A. With one hand grasp, dance around in place with the sun and against the sun.

Third Figure

A. With two hand grasp, dance around in place with the sun and against the sun.

Fourth Figure

A. Ladies' mill with the sun.

Fifth Figure

A. Men's mill with the sun.

Sixth Figure

A. Two hand ladies' mill with the sun.

Seventh Figure

A. Two hand men's mill with the sun.

Eighth Figure

A. Ladies circle with the sun and against the sun.

Ninth Figure

A. Men circle with the sun and against the sun.

Part B is the same in all figures.

The dance finishes with a big circle with the sun and against the sun, after which the ordinary Hopsa is danced to any Hopsa music.

OLD BERLIN

(♩ = 168)

2/4 time signature, key signature of one sharp. The piano part consists of eighth-note chords. The vocal part has eighth-note patterns. Measure 1 starts with a dynamic *mf*.

1 2 3 4 5

Repeat 4 times

2/4 time signature, key signature of one sharp. The piano part has eighth-note chords. The vocal part has eighth-note patterns. Measures 6 through 11 repeat four times.

6 7 8 9 10 11

2/4 time signature, key signature of one sharp. The piano part has eighth-note chords. The vocal part has eighth-note patterns. Measures 12 through 17 follow the pattern established in the first section.

12 13 14 15 16 17

2/4 time signature, key signature of one sharp. The piano part has eighth-note chords. The vocal part has eighth-note patterns. Measures 18 through 22 conclude the piece.

18 19 20 21 22

OLD BERLIN

(Island of Langeland)

Music | : 1-8 :|: 9-22 :|: 9-22 :|

Starting Position. Four couples in quadrille.

Steps. Hop Step. Appel at the beginning and middle of Part A.

First Figure

A. (1-8) Big circle with the sun and (1-8) against the sun.

B. (9-18) "Cross." The men of the third and fourth couples dance in a little curve out to the left, forward, to the right and back to starting position, while the third and fourth ladies dance in a curve to the right, forward, to the left and back to place. At the same time the first lady, passing in front of her man, dances between the fourth couple (in front of the lady and behind the man) across to second couple's place, and then forward to the centre of the quadrille; and the first man, crossing behind his lady, dances between the third couple (in front of the man and behind the lady) over to second couple's place, and from there forward to the middle of the quadrille. While the first couple are dancing as described, the second couple dance in the same manner, the lady dancing between the third couple in front of the first man, and the man dancing between the fourth couple following the first lady; the first and second couples finally meet in the centre of the quadrille.

(19-22) With an appel, the first and second men change places with own ladies (the man crossing behind his lady), and both couples swing once around with the sun, at the same time moving back from the centre of the quadrille. The man must always dance back of his own and opposite lady.

(9-22) Part B ("Cross") is danced a second time with the first couple dancing as the second couple did before, and the second couple like the first.

(9-22) Part B is danced a third time, the first and second couples now dancing in a curved track, as the third and fourth couples did before, and "crossing" with them, the third man and the fourth lady going

between the second couple, and the third lady and the fourth man going between the first couple.

(9-22) Part B is danced a fourth time as it was the third time, except that now the third man and fourth lady go between the first couple, and the third lady and fourth man go between the second couple.

Second Figure

A. With one hand grasp partners dance around in place with the sun and against the sun.

Third Figure

A. With two hand grasp partners dance around in place with the sun and against the sun.

Fourth Figure

A. With cross grasp partners dance around in place with the sun and against the sun.

Fifth Figure

A. Ladies circle with and against the sun.

Sixth Figure

A. Men circle with and against the sun.

Seventh Figure

A. Ladies' one hand mill with and against the sun.

Eighth Figure

A. Men's one hand mill with and against the sun.

Ninth Figure

A. Partners now with two hand grasp dance around the circle, first with the sun (the men going backwards), then against the sun (the ladies going backwards).

Part B is the same in all figures.

The dance finishes with big circle with the sun and against the sun ("The Whole World"). It is quite usual for the dancers to turn about one or more times while executing the "Cross."

SIX-DANCE

(♩ = 120)

1 2 3 4

5 6 7 > 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

SIX-DANCE

(Vicinity of Holbeck, Seeland)

Music | 1-8 | 9-16 | 17-24 |

Starting Position. Four couples in quadrille.

Steps. Buzz Step in the swings, Chassé Step and, where not otherwise specified, Hop Step; no appels.

(13-16) Second and third couples dance in the same manner.

C. (17-24) Chain once around.

Figures Two to Twelve

A. Same as part A of figures two to twelve of the Jew Dance.

Parts B and C are the same in all figures.

The dance finishes like the Jew Dance with dancing around in place.

First Figure

A. (1-8) Big circle with the sun.

B. (9-12) First and second couples take two hand grasp, and, with four chassé steps, dance around each other with the sun and back to place without revolving during the movement.

FORWARD

Bright. (♩ = 120)

mf 1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

FORWARD

(Island of Falster)

Music | 1-8 :: 9-16 ::

Danced in couples, ordinary position.

A. (1-4) Polka.

B. (5) One chassé step forward, the man beginning with the left foot and the lady with the right.

(6) Appel with one foot; appel with the other foot (lady left, right, man right, left).

(7-8) Repeat.

The dance is continued as long as one wishes.

FOUR-AND-A-HALF DANCE. (I)

($\sigma = 126$)

mf

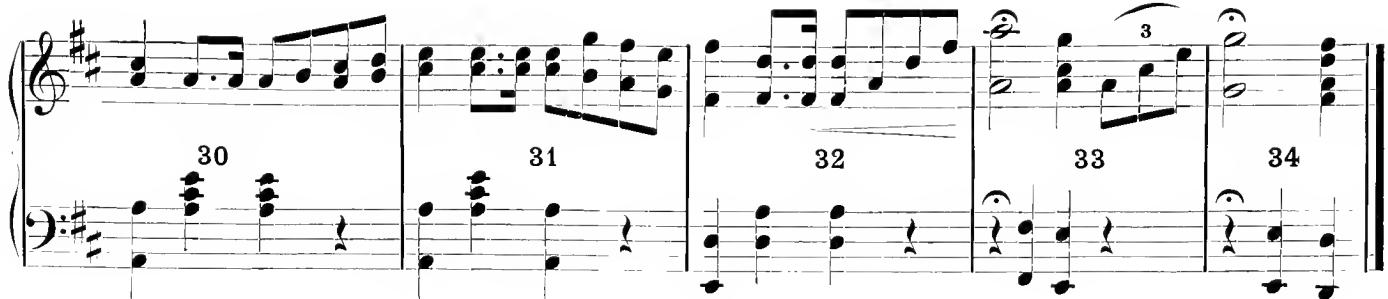
1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21

22 23 24 25

26 27 28 29



FOUR-AND-A-HALF DANCE (I)

(North Jutland)

Music | : 1-8 : | : 9-16 : | : 17-24 : | 25-32 | 33-34 |

Starting Position. Four couples in quadrille.

Steps. Walking Step, Chassé, Hopsa, and when nothing else is specified, Hop Step. Appels only where specified in the description.

First Figure

A. (| : 1-8 : |) Big circle with the sun.

B. (9-16) First and second couples advance toward each other with one chassé and two walking steps, and with one chassé and two walking steps back to place again.

(9-16) Third and fourth couples forward and back in the same way.

C. (17-24) Dance hopsa halfway round the circle, beginning it with a "Tyrolian Swing" in which each man, holding his lady's left hand in his right, swings it in toward the centre of the circle, he at the same time stamping with his left foot and she with her right foot. The hands of all couples should meet in the centre.

(17-24) Repeat.

D. (25-28) Each man puts right arm around his lady's waist, and she puts her left hand on his right shoulder. In this position they dance once

around the circle.

(29-32) Each man swings his lady a half-turn with the sun and goes against the sun back to starting position ("King's Garden").

E. (33-34) Partners turn toward each other and give compliment (bow and courtesy respectively), turn about (man to the left, lady to the right) and give compliment to strange lady (or man).

Second, Third & Fourth Figures

A. Partners dance around in place in ordinary position.

Fifth, Seventh & Ninth Figures

A. Ladies form circle with waist grasp and dance around with the sun.

Sixth, Eighth & Tenth Figures

A. Men form circle with waist grasp and dance around with the sun.

Eleventh Figure

A. Big circle with the sun.

Parts B, C, D and E are the same in all figures.

The dance finishes with partners dancing around in place in ordinary position.

FOUR-AND-A-HALF DANCE. (II)

Andante. ($\text{♩} = 80$)

mf
1 2 3 4 5 6

7 8 9 10 11 12 13

ad lib.
14 15 16 17 18 19 20

Allegro. ($\text{♩} = 112$)
f 21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36

WALTZ
($\frac{3}{4}$ = 60)

FOUR-AND-A-HALF DANCE

(Island of Falster)

Music | 1-16 | 17-20 | : 21-28 : | : 29-36 : | : 37-44 : |

Starting Position. Row formation, the men on the left side as seen from the front, the ladies on the right.

Steps. Walking Step, Chassé Step, Balancé and Waltz.

I. (1-8) First couple take one hand grasp with right hands, and turn once around slowly and sedately (eight steps).

(9-16) They turn and, taking left hands, go around the other way.

II. (17-18) The first man and his lady make a deep compliment (bow and courtesy respectively) to each other, first to the left and then (19-20) to the right.

III. (: 21-28 :) The first man gives his lady his right hand, and they run, with chassé steps, down between the rows, turn around to the left without releasing hands, run back and stand before the second couple, who now occupy the first place.

IV. (29-36) The first and second couples make four balancés (ladies beginning to the right and men to the left).

(29-36) First couple about face (lady to the

right, man to the left) and make four balancés as before, opposite each other.

V. (: 37-44 :) First couple waltz down between the rows and back again, stopping in front of the second couple as before.

The second time the dance is done, the first couple dance as they did the first time, except that this time they make the balancés (of IV) in front of the third couple, and finish after the waltz (of V) in front of the third couple.

The third time the second couple dance, too, the first couple making the balancés before the fourth couple and standing after the waltz in front of the fourth couple, while the second couple does the same with the third couple; and so on.

Every second time a new couple begins. When a couple has danced down between the rows and done the four balancés before each couple, they take their place at the bottom of the row.

If many are dancing, the fifth and ninth couples (etc.) may, if one wishes, begin at the same time as the first couple, and act as first couple in relation to the following three couples.

OXCOW

(♩ = 96)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

f 17 18 19 20

OXCOW

(Island of Funen)

Music | : 1-4 : | : 5-8 : | : 9-12 : | : 13-16 : | : 17-20 : |

Starting Position. Eight couples in double quadrille.

Steps. Walking Step; and when nothing else is specified, Hop Step, danced with slight bending from side to side and springy knees (like an old person).

Appel at the beginning and middle of Part A and of Part B, also in Part D when the rows go forward or back, but *not* in Parts C and E.

First Figure

A. (1-4) Big circle with the sun and (1-4) against the sun.

B. (5-8) First and second sides (the four dancers in each joining hands in a row) advance toward each other with four slow steps.

(5-8) They retire backward to position, and at the same time the third and fourth sides advance.

C. (9-10) Third and fourth sides retire to position, and at the same time the first and second sides advance with four slow steps, clapping hands four times.

(11) The first and second rows, standing opposite each other in the centre, stamp three times with right foot.

(12) Then they clap three times.

(9-12) The first and second rows now retire backward to position, making room for the third and fourth sides, who now dance in the same manner.

D. (13-16) Each row forms a circle of its own with waist grasp, and dances around with the sun and (13-16) against the sun.

E. (| : 17-20 : |) Each little circle dances chain.

Second Figure

A. Partners take two hand grasp and dance around in place with and against the sun.

Third Figure

A. The two ladies in each separate side take two hand grasp with each other and dance around in place with, and against, the sun.

Fourth Figure

A. The men in each side dance in the same manner.

Fifth Figure

A. Ladies of the first and third sides form a circle (the ladies of the second and fourth sides do the same) and dance around with, and against, the sun.

Sixth Figure

A. Men of the first and third sides (and men of the second and fourth sides) dance in the same manner.

Seventh Figure

A. All the ladies circle with and against the sun.

Eighth Figure

A. All the men circle with and against the sun.

Parts B, C, D and E are the same in all figures except that in Part D (13-16, 13-16) and Part E (17-20, 17-20) of the fifth and sixth figures, the first side dances with the third, and the second with the fourth; in the seventh and eighth figures all four sides dance together in Part D (13-16, 13-16) and Part E (17-20, 17-20, 17-20, 17-20).

The dance finishes with big circle with and against the sun, ladies with "Pretty Side Out."

FRENCH REEL

(♩ = 120)

mf

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

17 18 19 20

21 22 23 24

FRENCH REEL

(Vicinity of Horsens, Jutland)

Music | : 1-8 :| : 9-16 :| : 17-24:|

Starting Position. Men and ladies stand in two rows facing each other, men to the right as seen from the front (row formation).

Steps. French Reel Step, Walking Step, Hop Step.

The dance is described for the first two couples, but all the other couples dance in the same manner at the same time.

I. (1-2) First man turns to second man and shakes his right hand four times.

(3-4) Then shakes his left hand four times. The first and second ladies meantime do the same.

(5-8) Partners advance to each other and shake hands, first right, then left.

II. (9-12) Partners clap own hands, then clap each other's right hands, their own, each other's left, their own, then both hands with each other, and three claps with own hands.

(13-16) Men and ladies dance four French Reel Steps in place.

III. (9-12) The two couples finish with a circle, dancing around with the sun and (13-16) against the sun (appel at the beginning and at the turn).

IV. (17-20) "Half Chain." A. With an appel, ladies and men go toward each other, (B) men take own lady's right hands in their own, and (C) then odd and even men and odd and even ladies take each other's left hands and place themselves in the opposite row in exchanged positions as related to the front.

(21-24) With an appel the rows change places in the same manner as before, except that the first and second couples (and all other odd and even couples) finish in exchanged places as related to the front.

V. (17-20) The first and second men (and all other odd and even men) form an arch, and with an appel the two rows change places, the ladies passing through the arch hand in hand. The dancers, keeping the row formation, release hands, face about and join other hands.

(21-24) With an appel the rows change places again in the same manner as before, except that the ladies now form the arch.

When six couples are dancing, their order will now be as follows :

2nd, 1st, 4th, 3rd, 6th, 5th

The dance is repeated, and this time the first and fourth couples and third and sixth couples dance together, while the second and fifth couples stand still.

With an odd number of couples it comes out every time so that one couple is left out and stands idle at one end of the row alternately.

When the first couple turn away from the second couple (in order to continue the dance with the fourth couple) the men and ladies nod to each other.

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THREE MEN'S REEL

The musical score consists of four staves of music in 2/4 time, major key, with a tempo marking of *mf*. The score is divided into measures numbered 1 through 12. Measure 1 starts with a bass note followed by a treble line. Measures 2 and 3 show a treble line with eighth-note patterns. Measures 4 through 6 are grouped together. Measure 7 starts with a bass note followed by a treble line. Measures 8 and 9 are grouped together. Measures 10 and 11 are grouped together. Measure 12 concludes with a bass note followed by a treble line, with the instruction *D.C. al Fine*.

THREE MEN'S REEL

(Od District, Seeland)

Music | :1-4: | :5-12: |

Danced by one man and two ladies.

Steps. Buzz Step, Reel Step, Walking Step.

First Figure

A. (:1-4:) Circle to the left with buzz steps. The dancers, as seen from the front, finish in a row with the right lady on the left turned toward the man, who stands in the middle facing the right lady; the left lady on the right facing in the same direction as the man. They stand with a distance of three steps between them.

B. (5-11) Man and right lady dance the reel

facing each other.

(12) The man finishes with three appels.

(5-11) The man turns about facing the lady, dances the reel with her

(12) and finishes with three appels.

Second Figure

A. (:1-4:) Chain with quick walking steps, as follows: Man gives right hand to left lady and changes places with her. She gives left hand to right lady, and takes her place. Right lady passes on and gives right hand to the man, he passes on and gives left hand to left lady, she passes on and

gives right hand to right lady, who now takes her place in the middle facing the left lady. The left lady, as seen from the front, now stands on the left, while the man stands on the right.

B. (5-11) Right lady dances reel with left lady and,

(12) finishes with three appels.

(5-11) Right lady dances same with the man.

Third Figure

A. (:1-4:) Chain beginning with the right lady, who gives the man her right hand.

At the end the left lady should stand in the middle facing right lady.

B. (:5-12:) Reel.

(:1-4:) The dance finishes with a circle to the left with buzz steps.

THE BIG HAMBURGER

The musical score consists of three staves of music in 2/4 time, major key. The top staff shows measures 1 through 6. The middle staff shows measures 7 through 11. The bottom staff shows measures 12 through 16. Measures 12 through 16 are enclosed in parentheses, indicating a repeat section.

THE BIG HAMBURGER

(Himmerland, Jutland)

Music | :1-8 : | :9-16 : |

Danced in couples in ordinary position.

A. (1) Couples with one Polka step make a reverse half-turn (that is around to the left),

(2) and with a little hop the man swings his left foot forward (and the lady her right) exactly as in a Mazurka Step.

(3) They now dance one Polka step, turning

around in the usual direction,

(4) and then around once with two-step.

(5-8) Repeat the same.

(:1-8 : | :9-6 : |) Continue.

When they dance the "two-step" they change position, the man putting his left hand up under the lady's right shoulder, while she takes hold of his shoulders with both hands.

JYDSK PAA NÆSEN (POLONAISE)

JYDSK PAA NÆSEN (POLONAISE)

(Vicinity of Horsens, Jutland)

Music : 1-8 : : 9-16 :

Danced in couples in ordinary position.

The man begins by placing his left foot forward and, as in the waltz, turns himself once about to the right on the left foot, then places his right foot back of the left. After a very short step with the left foot, he places his right foot a little forward; then begins again with the left foot.

The lady at the same time places right foot a little forward, and after a quick step on the left puts down the right foot again; then places the left foot forward just as the man did in beginning. She

turns about while dancing this and then begins again with the right foot.

Man etc.
1 r 1 r 1

Lady etc.
r 1 r 1 r

The dance is continued in this manner, the man always beginning with his left foot and the lady with her right.

FIGURE-EIGHT DANCE

The musical score consists of three staves of music. The top staff is in common time (indicated by a 'C') and has a treble clef. The middle staff is also in common time (indicated by a 'C') and has a bass clef. The bottom staff is in common time (indicated by a 'C') and has a bass clef. The music is divided into measures, each labeled with a number from 1 to 16. Measures 1-5 show eighth-note patterns. Measures 6-10 show sixteenth-note patterns. Measures 11-16 show eighth-note patterns.

FIGURE-EIGHT DANCE

(Himmerland, Jutland)

Music | : 1-8 : | : 9-16 : |

Formation. Two couples, one behind the other, facing a third couple, with a distance of three steps between couples. Seen from the front, first couple to the left, second couple opposite them and third couple behind second couple.

Step. Running Step.

All three couples begin running at the same time. First couple "cross," the lady running across in front of man to the left and the man to the right, passing outside the second couple and on to the third. At the same time, the second couple, hand in hand, run through, down to the first couple's place and face about without letting go of each other.

Meanwhile the first couple cross with third cou-

ple, passing outside them, the lady this time running to the right and the man to the left. They take the third couple's place and face in the same direction as the third couple did. This brings them so that the second couple occupy the first couple's place, first couple the third's place, while the third couple run over to the second couple's place. Without pausing, the second couple now cross outside the third and first couples, who run, hand in hand, down toward first couple's place. In this way they continue, so that as soon as a couple occupy the first couple's place, they immediately cross in front of the approaching couple, again in front of the next couple and, when they come to third couple's place, they run, hand in hand, down to first couple's place.

CONTRA-DANCE

Musical score for measures 1 through 5 of Contra-Dance. The score consists of two staves: treble and bass. Measure 1 starts with a dynamic of *mf*. Measures 2 and 3 show eighth-note patterns. Measure 4 features a sustained note. Measure 5 ends with a dynamic of *tr*.

Musical score for measures 6 through 10 of Contra-Dance. Measures 6, 7, and 8 continue the eighth-note patterns. Measure 9 shows a sustained note. Measure 10 concludes with a dynamic of *tr*. The word "FINE" is written above the staff.

Musical score for measures 11 through 16 of Contra-Dance. Measures 11, 12, and 13 show eighth-note patterns. Measures 14, 15, and 16 continue the eighth-note patterns, ending with a dynamic of *tr*.

Musical score for measures 17 through 21 of Contra-Dance. Measures 17, 18, and 19 show eighth-note patterns. Measures 20 and 21 continue the eighth-note patterns, ending with a dynamic of *tr*.

Musical score for measures 22 through 26 of Contra-Dance. Measures 22, 23, and 24 show eighth-note patterns. Measures 25 and 26 continue the eighth-note patterns, ending with a dynamic of *tr*.



CONTRA-DANCE

(Vicinity of Slagelse, Seeland)

Music | : 1-8 : | : 9-16 : | : 17-24 : | : 25-32 : |

Formation. Four couples in quadrille.

Steps. Hop Step; Buzz Step in the swings.

First Figure

- A. (| : 1-8 : |) Big circle to the left.
- B. (9-16) First and second men, with right arm hook, dance twice around with hop steps, each finishing in front of his own lady. The men remain in arm hook position with each other and each takes his lady's left hand in own left and forms an arch with her.

(9-16) The third and fourth couples run once around to the right through both arches (the lady running first and man following, holding her left hand in his own right) and return to places. When both couples have gone through the arches, the first and second men return to places.

(| : 17-24 : |) Third and fourth couples form the arch and first and second couples run through.

C. (| : 25-32 : |) Chain around the circle with hop steps, the men beginning by giving right hand to partner.

Second, Third & Fourth Figures

A. Partners dance around in place with buzz steps in ordinary position.

Fifth Figure

A. Ladies' one hand mill to the left, each dancer putting left hand on the right arm of the one in front.

Sixth Figure

A. Men's one hand mill to the left in the same manner.

Seventh Figure

A. Ladies' two hand mill to the left.

Eighth Figure

A. Men's two hand mill to the left.

Ninth Figure

A. Ladies' circle to the left with waist grasp.

Tenth Figure

A. Men's circle to the left with waist grasp.

Eleventh Figure

A. Big circle to the left, hand in hand.

Twelfth Figure

A. Big circle to the left with waist grasp.

Parts B and C are the same in all figures.

At the end, finish with dancing around in place with buzz steps in ordinary position, each man with his own lady.

FEDER MIKKEL

The musical score consists of four staves of music, each containing eight measures numbered 1 through 16. The music is in 2/4 time and uses a key signature of two sharps. Measure 1 starts with a dynamic marking 'mf'. Measures 2 and 3 show eighth-note patterns. Measures 4 through 8 continue the rhythmic pattern. Measures 9 through 12 feature sixteenth-note patterns. Measures 13 through 16 conclude the section.

FEDER MIKKEL

(Himmerland, Jutland)

Music 1-8 : 9-16 :

Danced in couples in ordinary position.

A. (1-4) Couples dance one chassé forward, one chassé back and four side running steps forward.

(5-8) One chassé backward, one forward, and four side running steps backward.

B. (9-10) Then they dance forward with one chassé and, with a little hop, the man swings his right foot (and the lady her left) forward in the

direction in which they are dancing.

(11-12) One chassé backward, and swing the other foot forward.

(13-16) After this they dance two Polka steps and turn twice around with two-step.

(9-16) Repeat.

When dancing two-step the couple change position as in "The Big Hamburger."

THE FOUR CORNERS

Quick

The sheet music consists of five horizontal staves of musical notation for piano, arranged in two systems. The top system has two staves: Treble (G-clef) and Bass (F-clef). The bottom system also has two staves: Treble (G-clef) and Bass (F-clef). Measures are numbered sequentially from 1 to 32. Measure 1 starts with a forte dynamic (f) in the treble staff. Measures 1 through 6 show a pattern of eighth-note pairs in the treble staff and quarter notes in the bass staff. Measures 7 through 12 continue this pattern with some variations in the bass staff. Measures 13 through 19 show more complex patterns, including sixteenth-note chords in the treble staff and eighth-note pairs in the bass staff. Measures 20 through 25 show eighth-note pairs in the treble staff and quarter notes in the bass staff. Measures 26 through 32 show eighth-note pairs in the treble staff and quarter notes in the bass staff.

THE FOUR CORNERS

(Central Jutland)

Music 1-16 | 17-32 |

Formation. Sixteen (twelve, eight or four) couples in two rows. The couples in each half-row belong together. All take ordinary position. Seen from the front, the nearest four couples of the right row are faced about, the farthest four couples in the right row are facing toward the left row. The farthest four couples of the left row are facing toward the front, and the nearest four of the left row face toward the right row.

Steps. Side Running Step and Waltz Step.

A. (1-3) All change places, each couple running, with six side running steps, over to the place of

the couple toward whom they have been facing.

(4) Each man swings his lady around (to the right) with three appels, and finish in exactly the same position as the couple whose place they have taken.

(5-8, 9-12, 13-16) They continue in the same manner, so that each couple turns at all four corners and comes back to their own place.

B. (17-32) Each corner (that is, each half-row) dances the waltz around in a little circle by itself.

The dance is repeated several times. It can also be danced by twelve, eight or four couples.

QUADRILLE

thus

8 *Fine*

QUADRILLE

(Vicinity of Slagelse, Seeland)

Music | : 1-8 : | : 9-16 : | : 17-24 : | : 25-32 : |

Formation. Four couples in quadrille.

Steps. Walking Step, Hop Step, and Buzz Step in the swings.

First Figure

A. (| : 1-8 : |) Big circle to the left.

B. (9-12) First and second couples go forward four steps toward each other and make a half-chain, but when they pass each other they stop, hand in hand (men holding strange ladies' right hands in own right, and own lady's left in own left).

(13-14) They stand this way for two measures.

(15-16) Then they stamp three times,

(9-10) and the ladies are led on over to the opposite places, each man still holding partner's left hand in his left.

(9-16) The third and fourth couple do the same, beginning as soon as the first and second couples have stamped the three times.

C. (17-24) First and second couples advance toward each other with hop steps (the man and lady still holding each other by the left hand). The two couples form a mill, the men giving each other the right hand and the ladies doing the same with the left. They swing once and a half around to the left with hop step and finish in own places.

(17-24) Third and fourth couples do the same.

D. (| : 25-32 : |) Chain once around with hop step.

Second to Twelfth Figures

A. Same as part A of the second to twelfth figures of the Contra-Dance, except that in the seventh and eighth figures one may instead dance ladies' and men's circle with hands joined.

Parts B, C and D are the same in all figures.

At the close, partners dance around in place with buzz steps in ordinary position.

MALLEBROK

(MALBROUGH)

Moderato

MALLEBROK

(Vendsyssel, Jutland)

Music : 1-8 : : 9-16 :

Danced in couples.

Steps. Chassé, Reel Step.

A. (: 1-8 :) Polka in ordinary position.

B. (9-12) Partners face each other with hands on hips, and dance one chassé step to the left,

stretch right foot forward, and clap the hands ; then one chassé to the right, stretch the left foot forward and clap the hands.

(13-16) They dance the reel, facing each other.

(9-16) Repeat.

CONTRA-EIGHT

Musical score for piano, two hands. Treble and bass staves. Key signature: A major (three sharps). Time signature: Common time (indicated by '2'). Dynamics: *mf*. Measures 1-6 shown.

Measures 7-12 shown.

Measures 13-19 shown. Measure 16 ends with *Fine.*

Measures 20-25 shown.

Measures 26-32 shown. Measure 32 ends with *D.C. al Fine.*

CONTRA-EIGHT

(Vicinity of Slagelse, Seeland)

Music | 1-16 | : 17-32 :| For A² the music is played in running time, but for A¹ it is played in waltz time. ing around each other separately. (The man begins by passing in front of his lady.)

(17-32) Third and fourth couples do the same.

Formation. Four couples in quadrille.

Steps. Tyrolian Step, Waltz Step, Running Step.

First Figure

A. (1-16) Big circle to left with small running steps.

B. (17-24) First and second couples dance forward toward each other with four Tyrolian steps and make four Tyrolian steps in front of each other.

(25-32) Then both couples dance back again to place with light waltz steps, the man and lady turn-

ing around each other separately. (The man begins by passing in front of his lady.)

(17-32) Third and fourth couples do the same.

Second Figure

A¹. (1-16) All four couples waltz around the circle to the right in ordinary position.

A². (1-16) Couples dance around in place (ordinary position) with small running steps, ladies going backward during the first half of the music, and men going backward during the second half.

B. (: 17-32 :) The same as in the first figure.

The dance finishes with all couples waltzing around the room.

EIGHT MEN'S DANCE

1 2 3 4

Fine

5 6 7 8

9 10 11 12

EIGHT MEN'S DANCE

(Vendsyssel, Jutland)

Music | : 1-4 : | : 5-12 : | : 13-20 : |

Formation. Four couples in quadrille.

Steps. "The Other Night's Step," and Hop Step in the swings.

First Figure

A. (1-4) Big circle to the left and

(1-4) to the right, with Hop Step.

B. (5-8) With Hop Step cross with the couple on the left in the following manner: Third and fourth couples (stepping away a little from each other) each make an arch. The first and second couples cross through, the first man leading his lady over toward fourth lady; the first lady passes in front of the fourth lady and behind the fourth man, while the first man goes around behind the fourth lady and in front of the fourth man and goes through the arch after the first lady has gone through it. The second couple dance in the same manner between the third couple.

(9-12) Then dance around in opposite place with

"Other Night's Step" in ordinary position.

(5-12) Cross back (the first couple going between the third, and the second couple between the fourth) and dance around in own places.

(| : 13-20 : |) Third and fourth couples cross between the couples to the left in the same manner.

Second to Ninth Figures

A. With hop steps swing to the left and to the right exactly as in Part A of the 5th-9th figures of "Contra-Dance." (Dancing around with own partners as in the 3rd, 4th and 5th figures of Contra-Dance, occurs in only a very few of the Jutland dances.)

In dancing the mills, the dancers do not place their left hands on the right arm of the preceding dancer.

Part B is the same in all figures.

The dance finishes with a big circle to the left and to the right, with hop step.

CONTRA-DANCE

(♩ = 144)

1 2 3 4

5 6 7 8 f 9

10 11 12 13 14

15 16 mf 17 18 19 20

21 22 23 24 f 25 26



CONTRA-DANCE

(Vendsyssel, Jutland)

Music | : 1-8 : | : 9-16 : | : 17-24 : | : 25-32 : |

Formation. Four couples in quadrille.

Steps. Hop Step when nothing else is specified, "Spring Away" Step and Walking Step.

First Figure

A. (1-8) Big circle to the left, and (1-8) to the right.

B. (9-15) First and second men swing their own ladies around in place with "spring away" steps, in ordinary position.

(16) Then lift their ladies high in the air and set them down, in the centre of the circle, back to back.

(9-16) Third and fourth couples do the same.

C. (17-24) While the ladies remain standing back to back, the men go around to the left (with four steps and four claps) to their opposite ladies, and each man with waist grasp swings his opposite lady around in place with "spring away" steps. Finish with the men back to back in the centre instead of the ladies.

(17-24) The ladies immediately go around in the same way to the left (with four steps and four claps) to own men and swing with them. The couples thus finish in opposite places.

D. (: 25-32 :) Chain all the way around with walking steps. Partners make a deep bow to each other when they meet, during the chain in the opposite place, and at the finish of the chain.

Second Figure

A. With one hand grasp, partners dance around in place to the left and right.

Third Figure

A. With two hand grasp, partners dance around in place to the left and right.

Fourth Figure

A. Partners take "Back Grasp" and swing in place forward and backward.

Fifth Figure

A. Ladies' one hand mill to the left and right.

Sixth Figure

A. Men's one hand mill to the left and right.

Seventh Figure

A. Ladies' two hand mill to the left and right.

Eighth Figure

A. Men's two hand mill to the left and right.

Ninth Figure

A. Ladies' circle to left and right with shoulder grasp.

Tenth Figure

A. Men's circle to left and right with shoulder grasp.

Eleventh Figure

A. Big circle to the left and right.

Parts B, C and D are the same in all figures.

(: 1-8 :) The dance finishes with all dancing quick Polka in couples around the room, the music being played in quick time.

SAILORS' WALTZ

The musical score consists of four staves of music. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The music is in common time (indicated by '3/4'). The first measure starts with a dynamic 'mf'. Measures 1-5 show a simple melody with eighth-note patterns. Measures 6-11 continue the melody with more complex eighth-note figures. Measures 12-17 show a continuation of the melodic line. Measures 18-24 conclude the piece. Measure numbers are placed below each staff.

SAILORS' WALTZ

(Vendsyssel, Jutland)

Music : 1-8 : : 9-24 :

Formation. Four couples in quadrille.

Steps. Waltz Step, Tyrolian Step.

(17-24) "Forge" with own lady.

Second to Eleventh Figures

A. Same as Part A of the second to eleventh figures of "Contra-Dance," except that the Tyrolian step is used.

Part B is the same in all figures.

(: 1-8 :) The dance closes with all dancing Hopsa around the room in ordinary position, while music is played in quick time.

The Sailors' Waltz may also be danced by an indefinite number of couples standing in a circle. In this case, however, the seventh and eighth figures are omitted.

First Figure

- A.** (1-8) Big circle to the left and, (1-8) to the right, with Tyrolian step.
- B.** (9-16) All waltz individually to the right with hands on hips.

(17-24) All stand still (the men facing their strange ladies) and "Forge" (that is, all clap own hands, then each other's right, own hands, each other's left, own hands, both hands with each other, and four claps with own hands).

(9-16) Again waltz around individually and

THE ACE OF DIAMONDS

Musical score for measures 1-4 of "The Ace of Diamonds". The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 1 starts with a dynamic of *mf*. Measures 2, 3, and 4 are numbered 2, 3, and 4 respectively. Measure 4 ends with a repeat sign and a 6/8 time signature.

Musical score for measures 5-8 of "The Ace of Diamonds". The score consists of two staves: treble and bass. Measures 5, 6, 7, and 8 are numbered 5, 6, 7, and 8 respectively. The bass staff shows continuous eighth-note patterns.

Musical score for measures 9-12 of "The Ace of Diamonds". The score consists of two staves: treble and bass. Measures 9, 10, 11, and 12 are numbered 9, 10, 11, and 12 respectively. The bass staff shows continuous eighth-note patterns.

THE ACE OF DIAMONDS

(Himmerland, Jutland)

Music | : 1-4 :| 5-12 |

Danced in couples.

A. (1-2) Couples dance four side running steps forward in ordinary position.

(3-4) They stand still and without altering their position they raise and lower their bent arms with a short movement in time to the music. (The man moves the left arm, the lady the right.)

(1-4) Repeat the same.

B. (5-6) They face each other, join both hands and swing them, with a short movement in time to the music, to the right and then to the left.

(7-8) Then they dance twice around with two step.

(9-12) Repeat.

When they dance two step they take the same position as in "The Big Hamburger."

* Another "Ace of Diamonds," from Skanderborg, Jutland, is also given. EDITOR.

TINKERS' DANCE

The sheet music consists of five staves of music, each containing numbered measures. The first staff (treble clef) starts with dynamic *mf*. The subsequent staves (bass clef) begin at measure 1. Measures 1-4 show eighth-note patterns. Measures 5-9 transition to a more complex rhythmic pattern with sixteenth-note figures. Measures 10-14 continue this pattern. Measures 15-19 show a return to simpler eighth-note patterns. Measures 20-24 conclude the section with a final rhythmic flourish.

1 2 3 4
5 6 7 8 9
10 11 12 13 14
15 16 17 18 19
20 21 22 23 24

TINKERS' DANCE

(Vendsyssel, Jutland)

Music | :1-8: | :9-16: | :17-24: |

Formation. Three men, each with two ladies. First man and his two ladies stand with backs toward the front, the second three directly opposite, facing them, the third three back of the second, facing in the same direction as the second three, and so on with any number of threes.

Steps. "Tinker's Step," "Other Night's Step," Hop Step, Walking Step.

A. (1-4) First man and his right lady turn facing each other, and with two hand grasp dance four Tinker's Steps in place.

(5-8) Then they dance around in place with "The Other Night's Step," the man holding the lady with waist grasp and she putting her hands on his shoulders.

(1-8) The first man now turns to his left lady and dances with her in the same manner.

B. (9-10) First and second threes, with an appel, advance toward each other three steps and give a little bow and

(11-12) retire again to place.

(13-16) First man lifts both arms and his right lady turns twice around to the left in place, under his arm with Hop Steps, at the same time still holding his hand.

(9-16) Repeat as before, only this time the left lady turns around to the right under the man's arm.

C. (17-20) First and second threes form a circle, with arm grasp, and dance around with hop steps to the left.

(21-24) The same to the right.

(17-24) Each three now forms a circle of its own and dances around to the left and to the right. During this they move around to the left and change places.

The second time, the first three dances with the third three.

The third time, the first three dances with the fourth, and the second three with the third, etc. Every second time a new three begins. When a three has danced down through the column, they face about to the front and stand still during one time. The threes moving away from the front, dance as described for the first three, while those moving up toward the front dance as described for the second three. When many threes take part in the dance, the fifth, ninth (and so on) threes may stand with backs toward the front, and begin at the same time as the first three. They thus remain as first three in relation to the three following threes.

TRIANGLE

I

CHAIN AND TWO STEP

6/8

2/4

1 2 3 4 *Fine*

CHAIN

6/8

2/4

5 6 7 8

D.C. al Fine

II

CHAIN

TWO STEP

6/8

2/4

f 1 2 3 4 5

6 7 8 9 10

POLKA

6/8

2/4

11 12 13 14 15



III

CHAIN

JYDSK PAA NÆSEN (POLONAISE)

TRIANGLE

(Vicinity of Horsens, Jutland)

Music

I | : 1-4 :| : 5-8 :|
II | : 1-4 :| 5-12 | 13-20 |
III | 1-8 | 9-16 |

Formation. Three couples in a triangle.

Steps. Walking Step, Two Step, Running Step.

First Figure

A. (1-2) With four steps the couples walk in toward the centre, hand in hand, bringing their raised hands together in the centre.

(3-4) Four steps back again.

(1-4) Walk around the circle to the right (against the sun). (Instead of walking toward the centre during (1-4), they may go around in a circle to the left.)

B. (: 5-8 :|) Chain with walking steps without giving hands, each man beginning by passing to the left of his own lady. When partners meet again, they go once around each other to the left, back to back, and go back in the opposite direction. During this the hands are not placed on hips.

Now the figure is repeated as before, except that in Part A the couples dance two step instead of big circle, while Part B is unchanged. After this figure has been danced a couple of times, the dancers, without pausing after two step, continue as follows:

Second Figure

- A. (: 1-4 :) Chain as in Figure I.
- B. (5-12) Two step, and then
(13-20) Polka.

After dancing this twice, they continue after the Polka, without pausing, as follows:

B. TWO-DANCE

TWO-DANCE

(Od District, Seeland)

Music | : 1-8 : | : 9-16 : |

Formation. Four couples in quadrille.

Steps. Chassé Step, and Buzz Step in the swings.

First Figure

- A. (: 1-8 :) Big circle to the left.
- B. (9-16) First and second couples take two hand grasp (arms stretched out to the side) and dance to the left around each other with four chassé steps, without revolving during the movement.
- (9-16) Third and fourth couples do the same.

Second, Third & Fourth Figures

- A. Partners dance around in place with buzz steps, in ordinary position.

Fifth Figure

- A. Ladies' circle to the left.

Sixth Figure

- A. Men's circle to the left.

Third Figure

- A. (1-8) Chain as in Figure I, but with running steps.

B. (9-16) Dance "Jydisk Paa Næsen" steps described on page 70, except that the little step on the left foot is omitted entirely. (In this way it now becomes exactly the same step as the Hambo Polka, which, however, is begun on the opposite foot.)

Figure III is danced twice.

B. TWO-DANCE

Seventh Figure

- A. Ladies' one hand mill to the left.

Eighth Figure

- A. Men's one hand mill to the left, each putting his left hand on the right arm of the preceding man.

Ninth Figure

- A. Ladies' circle to the left with waist grasp.

Tenth Figure

- A. Men's circle to the left with waist grasp.

Eleventh Figure

- A. Big circle to the left.

Twelfth Figure

- A. Big circle to the left with waist grasp.

Part B is the same in all figures.

Finish with partners dancing around in place, with buzz step, in ordinary position.

CITY DANCE

The musical score consists of three staves of music in 2/4 time, major key. The top staff shows measures 1 through 8. The middle staff shows measures 9 through 16. The bottom staff shows measures 17 through 24. Measures 1-8 are marked *mf*. Measures 17-24 are marked *f*.

CITY DANCE

(Island of Bornholm)

Music | : 1-8 : | : 9-16 : | : 17-24 : |

Row Formation: Men on the left and ladies on the right as seen from the front.

Steps. Chassé, Hop Step.

A. (1-8) First man and lady, dancing separately, go down along the rows on the outside with four chassé steps.

(1-8) With four chassé steps they return to place.

(| : 9-16 : |) The same again, but now they dance between the rows, and when they come back they dance quickly out around the second man and lady, and finish between them and the second couple.

B. (17-24) First man and lady dance toward each other, take ordinary position, and swing around in place between the two rows.

(17-24) Second couple come forward and the two couples "tie a knot" (that is, first right hand

to own lady, left to man, right to own lady and left to man and couples return to places).

The second time, the first lady and man dance again outside and between the rows, but this time finish below the third couple, with whom they then "tie a knot."

The third time, both the first and second couples dance, the first couple finishing below the fourth couple and tieing a knot with them, and the second couple finishing below the third couple, with whom they "tie the knot."

Every other time a new couple joins in.

When a couple have danced through the row, they take their place at the foot.

If many couples take part in the dance, the fifth and ninth couples (etc.) may begin at the same time as the first couple, and remain as first couple in relation to the three following couples.

CONTRA-MARCH

Andante

Musical score for measures 1 through 4. The music is in common time (C). The treble clef is on the top line, and the bass clef is on the bottom line. Measure 1 starts with a forte dynamic (f) and consists of four eighth-note chords. Measures 2, 3, and 4 follow with eighth-note chords and some sixteenth-note patterns.

Musical score for measures 5 through 8. The music continues in common time (C). Measure 5 has eighth-note chords. Measures 6, 7, and 8 show more complex harmonic movement with various chords and rests.

Musical score for measures 9 through 12. The music shifts to 6/8 time (indicated by a '6' over an '8'). Measures 9 and 10 feature eighth-note chords. Measures 11 and 12 continue the rhythmic pattern with eighth-note chords.

Musical score for measures 13 through 16. The music returns to 4/4 time (indicated by a '4' over a '4'). Measures 13 and 14 consist of eighth-note chords. Measures 15 and 16 continue with eighth-note chords.

Musical score for measures 17 through 22. The music is in 2/4 time (indicated by a '2' over a '4'). Measures 17, 18, 19, and 20 show eighth-note chords. Measures 21 and 22 continue the pattern.



CONTRA-MARCH

(West Jutland)

Music | :1-8: | 9-16 | 17-24 | :25-32: |

Formation. Four couples in quadrille.

Steps. Walking Step, Hop Step.

First Figure

A. (1-2) First and second couples advance toward each other with four slow steps.

(3-4) The first man releases his lady, gives right hand to opposite lady and leads her out to the third couple's place. (The second man, at the same time, leads his opposite lady out to fourth couple's place.)

(5-6) Here each faces about separately (turning inward), and joining hands again (the lady's right in the man's left) return to the centre.

(7-8) Each man goes from the centre back to place with his own lady.

During the same eight measures of music, while the first and second couples are dancing as described above, the third and fourth couples dance as follows:

(1-2) Third lady and fourth man, and fourth lady and third man, advance with slow steps and meet each other in the second and first couples' places respectively.

(3-4) Here they bow deeply to each other.

(5-6) Go back to own places.

(7-8) There each dancer makes a deep bow to own partner.

(1-8) Repeat in the same manner, except that

this time the third and fourth couples advance toward each other, and the first and second couples go out to the sides.

B. (9-16) Chain once around with hop steps.

C. (17-20) Ladies' mill as follows: As soon as the mill is halfway around, each lady gives her opposite man her left hand and with right arm around her waist he swings her once around.

(21-24) Then the mill forms again and goes on around, finishing with each man swinging his own lady around in place in the same manner.

D. (25-32) First and second couples "tie a knot" with hop steps, that is, the couples advance toward each other, each man gives right hand to strange lady, passes her and gives left hand to own lady, passes on and gives strange lady his right hand and then left hand to own lady. Couples return thus to place.

(25-32) Third and fourth couples do the same.

Second Figure

C. (17-24) Men's mill, like the ladies' mill in Part C of first figure, except that now the ladies swing the men around.

Third Figure

C. (17-24) With back grasp swing around forward in place.

Parts A, B and D are the same in all figures.

HEIDILIT, TURN AROUND !

HEIDILIT, TURN AROUND !

(Himmerland, Jutland)

Music | : 1-8 :| : 9-16 :|

Danced in couples with ordinary position. One man is selected to lead the dance.

(1-8) Couples dance around with Polka step.

(1-8) The leader stamps, and they dance around the other way (reversing).

(9-16) The leader stamps, and they dance turn-

ing to the right again, but moving the "wrong way" around the room.

(9-16) The leader stamps, and now they dance both reversing and going around the room the "wrong way."

During the dance the couples must keep their own places in line.

THE LITTLE JUTLANDER

Vivace

mf

1 2

3 4 5

6 7 8

THE LITTLE JUTLANDER

(Vicinity of Slagelse, Seeland)

Music | : 1-4 : | : 5-8 : |

Danced in couples in ordinary position.

Steps. Side Run, Hop Step.

(1) Couple dance forward with four very quick side run steps, at the end of which the man swings out the left foot (while the lady does the same

with the right foot), exactly as in a Mazurka step.

(2) Then, with slow hop steps, they dance once around.

(3-4) Repeat.

(1-4, | : 5-8 : |) Continue in the same manner.

